BROADCAST PROGRAMMES FOR FEBRUARY 17—FEBRUARY 23

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 22. No. 281. [Registered at the G.P.O. as a Newspaper.] FEBRUARY 15, 1929. Every Friday. Two Pence.

Among the Week's Programmes

Sunday :
THE WIRELESS MILITARY BAND

Monday :
A SPEECH BY H.R.H. THE PRINCE OF WALES

Tuesday :
'X=O,' A POETIC PLAY BY JOHN DRINKWATER

Wednesday :
AN OPERA BY ARTHUR SULLIVAN AND EDWARD GERMAN
(First Performance from 5GB on previous evening)

Thursday :
A HALLE CONCERT RELAYED FROM MANCHESTER

Friday :
COMPTON MACKENZIE *v.* ROBERT BOOTHBY, M.P.

Saturday :
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TAKING BRITISH LIGHT OPERA TOO LIGHTLY.

By FRANCIS TOYE

It is scarcely an exaggeration to say that the history of British Light Opera is synonymous with the history of British Opera. The statement may seem as startling as the fact is unwelcome to the musically intense; but its general truth can in no way be denied.

Even the origin of such serious English opera as we have must be sought in soil definitely less tragic than that in which German or Italian serious opera first grew. English opera sprang from the masque, a form more remarkable for lyric than dramatic expression, wherein, moreover, the spectacular element inevitably played a most important part. As we all know, the more ambitious experiments in British dramatic music came to nothing, mainly because their principal exponent, Purcell, died prematurely and never found a worthy successor. It was a great pity from every point of view, because, contrary to what is usually believed, the English masque composers showed especial aptitude for the handling of recitative, and this useful idiosyncrasy, coupled with the characteristic freshness of their musical inspiration, would assuredly have produced a musico-dramatic form of great interest. As it is, the flower of serious English operatic music may be said not only to have bloomed but to have blown in Purcell's music to *The Fairy Queen*, *King Arthur*, and *Diocletian*, not to mention his one genuine opera and greatest masterpiece, *Dido and Æneas*. For what, after all, came after? Dr. Arne's *Artexerxes* and such-like bombast in the eighteenth century. In the nineteenth even less, till we come to one or two works by Stanford and Mackenzie—and frankly are not these creditable failures rather than anything else?

The history of British Light Opera, on the other hand, is a very different affair. This may be said to have started in Elizabethan times as incidental music to the drama. Such incidental music, however, despite its secondary position, was of the greatest importance; for the Singing Ballets, dances, such as pavanes, galliards, and jigs, of which it in the main consisted, became immensely popular not only in England but on the Continent, where the English reputation at that time as regards singing music and the drama was at least as great as that of the Russians today. The element of light music in the hopeful operatic experiments of the Restoration has already been emphasized. When, however, the Stuarts and the promise of serious English dramatic music left England more or less simultaneously, this light element remained behind. Even the triumphs of a foreign genius like Handel failed to check the growth of the sturdy home plant. Doubtless *The Beggar's Opera*, with its amazing vitality, stands to some extent in a class by itself, but the general form of Ballad Opera to which it belongs must be considered as typical rather than exceptional, and though these productions, from the æsthetic point of view, were not unlike modern revue, their frivolity did not prevent them exercising a considerable influence in Germany, where they are said to have been the direct ancestor of the Singspiel, itself the humble progenitor of German National Opera.

A GENIUS OF LIGHT OPERA.
Sir Arthur Sullivan, as a *Punch* cartoonist saw him. Sullivan's opera, *The Emerald Isle*, which was completed after his death by Sir Edward German, is to be broadcast on Tuesday and Wednesday of this week.

The Ballad Operas may be said to have come to an end in 1762, though some of them, notably *The Beggar's Opera*, have been constantly revived, and nearly always with success. As a popular form of entertainment they were succeeded by the operas of Dibden and Bishop, the former especially being very much like them, except in so far as the tunes were written by one composer instead of being collected from many different sources. Next came works like *The Bohemian Girl* and *Maritana*, both equally detested by the musical pundits. Still, there is no blinking the fact that these popular operas by Balfe and Wallace showed and, indeed, still show, considerable vitality. What is more, *The Bohemian Girl*, at any rate, in its time achieved a popularity in Europe which has been denied to the works of almost all English serious music composers in the nineteenth century. The only parallel to it must be sought in the sweeping success of *The Mikado* in the 'eighties, and the still remarkable popularity of *The Geisha* in many Continental theatres devoted to light music.

It seems hardly necessary to emphasize the importance of the Gilbert and Sullivan operas. Doubtless they are supremely popular owing to their defects as well as their merits, but the fact remains that Sullivan's music has precisely that calibre which, for better or for worse, appeals essentially to Englishmen. It is also music of a calibre which, for better or for worse, must remain the foundation of any edifice of truly English National Opera. If the historical factor counts for anything in an indication of the manner in which the British Dramatic Muse most naturally expresses herself, there can be no doubt that the favoured idiom is that of Light rather than Heavy Opera. Wagner used to say much the same thing about the French musical theatre and, despite *Carmen*, *Faust*, *The Trojans*, and *Pelléas and Mélisande*, not altogether without reason. Only the French have been fortunate to this extent. Practically all their best composers have at some time or other busied themselves with the comic opera form naturally so congenial to this temperament. Most of our best composers, on the other hand, have eschewed it. Even Sullivan himself as every student knows never took his comic operas quite seriously, feeling confident, apparently, that the world would find his masterpieces in the *In Memoriam* Overture or *The Golden Legend*, than in *The Mikado* or *The Gondoliers*.

Wherefore it seems to me one of the wisest things British musicians can do is to recognize the extraordinary hold that Light Opera has always had on the inhabitants of these islands, and to act accordingly. In short, British Comic Opera should be treated at least as seriously as British Serious Opera. This does not mean that the traditions of the past should be slavishly and pedantically followed. On the contrary. Mere copies of the Gilbert and Sullivan operas or *The Beggar's Opera* indicate nothing but sterility. The new *Mikado*, the new *Beggar's Opera*, if and when they are born, will certainly be as little like their original prototypes as can well be imagined. The seriousness should take quite another form—the ardent exploration with every device that ingenuity can devise of every possibility latent in a form that has always appealed and still appeals especially to the great public of this country.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE

Of Coffee and Omelettes.

MANY an English housewife talks of 'French coffee' as though France were the Paradise of coffee-drinkers where no such thing as bad coffee could enter in. Actually, though coffee in general is more palatable in France than in England (principally because it is both hotter and stronger), I have never yet tasted such

'We are as able omeleteers.'

coffee as certain London friends of mine, who know the trick, brew from freshly-ground berries. The same with omelettes. At most little restaurants in France they can turn you out a presentable omelette, though none so gay and effervescent as those made by a famous little tea-shop in Cambridge. The omelette has been under a shadow since the authoress of a classic Victorian cookery book started her recipe with 'take a teaspoonful of flour' and thereby drew upon our heads the scorn of the civilized world. Let us dissipate this national inferiority complex. We are as able omeleteers as any 'detamed frog-eating mounseer' (as my Uncle Wilfred used to call them). At 6 p.m. on Friday, March 1, Miss Marjorie Guy is to broadcast an elegant discourse on 'Omelettes.'

Fifteen Brass Bands.

SATURDAY evening, March 2, will be the occasion of a positive orgy of brass bands, when a concert by massed bands is to be relayed from the de Montfort Hall, Leicester. The bands taking part will be chosen from those which during the week have competed in the sixth Annual Leicester Brass Band Festival, one of the most important competitions of the year, which is held in aid of the Leicester Royal Infirmary. Fifteen bands will be heard in a programme conducted by Lieut. J. Ord Hume.

The Next Symphony Concert.

THE programme of the next B.B.C. Symphony Concert, to be relayed from the Queen's Hall on Friday evening, March 1, will consist of *The Damnation of Faust*, by Hector Berlioz. The revival of this splendid work is due to the conductor of the evening, Sir Hamilton Harty, who has worked so consistently to interest us in the composer's music. The life of Berlioz as revealed to us in his letters and memoirs was one of ceaseless poverty and struggle. In those pages we find a 'bohemianism' far more genuine, and therefore more appealing, than that of Murger's pasteboard loungers of Montmartre. 'The Life of Hector Berlioz' (you can get it in the inexpensive 'Everyman' series) stands high among autobiographies, for its author, who, when he could not afford to write music, made a living out of journalism, had a wonderful memory combined with a vivid and sensitive style of writing. A record of faith and genius triumphant over as many handicaps as ever faced a man in his career.

The Struggle of Hector Berlioz.

TRAINED as a doctor, Berlioz could not face the dissecting rooms at the Medical School of Paris. I myself was once lured into the 'meat shops' (as the undergraduates cynically style them) at Cambridge—I sympathize. Despite his father's advice, he gave up Medicine for Music—but had to be content to earn his living as a chorus-singer in the theatre. For seven years, 1823-1830, he fought poverty with a gaiety which astounds the reader of his memoirs. In 1830, he won the Prix de Rome by a unanimous verdict. He married Henrietta Smithson, an Irish actress. Their marriage was hardly a success. Berlioz, unable to make headway in his career, was driven for years to weary himself with journalism and serial-writing; while his wife, her career having been closed by an accident, grew neurotic. All through those hard years Berlioz managed to find time and energy for composition. That is what fascinates one about the man, the strength and breadth of his inspiration, his intolerance of tradition, his large ambitions to create something new in music—qualities which burned in him so strongly that even when he was most wearied by 'hack work,' he had to invent a system of musical shorthand in order to be able to put his ideas quickly enough on paper. During the past few years, Sir Hamilton Harty has given listeners *The Mass of the Dead* and *The Trojans at Carthage*. We should look forward to March 1 and *The Damnation of Faust*, which contains the celebrated Rakoksky March. The principal singers will be Stiles Allen, Tudor Davies, Harold Williams, and Herbert Simmonds.

The Craving for Massed Orchestras.

IN his Memoirs Berlioz stated his ideal orchestras as:—

242 Strings.
30 Grand Pianos.
30 Harps.
Legions of wind and percussion.

The King of Prussia once asked him, 'Are you the musician who always writes for an orchestra of 500 players?' Berlioz replied with dignity, 'Your Majesty has been misinformed. Sometimes I use only 450!' Needless to say, his desires for a massed orchestra were never gratified. *The Mass of the Dead* he scored for two military bands and a whole battery of drums. *The Damnation of Faust* may be called a concert opera. Attempts to stage it in the opera-house have met with little success. The last occasion on which the work was broadcast was from Newcastle, on March 21, 1928, when a concert by the Newcastle and Gateshead Choral Union and the Newcastle Symphony Orchestra was relayed from the Town Hall.

New Methods in Our Prisons.

THE series of talks on 'Crime and the Criminal' is to be continued at 9.15 p.m. on Monday, February 25, by Colonel G. D. Turner, Governor of Wakefield Prison, whose subject will be 'Some Recent Experiments in Prison Reform.' Colonel Turner is a distinguished soldier, educationist, and lecturer on international affairs. His interest in problems of adult education led him to enter the prison service. As Deputy-Governor of Wormwood Scrubs and Governor of Exeter and Wakefield Prisons successively, he has during the past four years had opportunity for putting his individual ideas of prison administration into effect.

First Relay from the Coliseum.

ON Tuesday evening, February 26, listeners will hear the first relay from the London Coliseum, the largest of metropolitan theatres, famous for its revolving stage. From the outside broadcast point of view the Coliseum is a fairly difficult proposition. Very extended closed-circuit tests had to be carried out by the B.B.C. engineers before the metallic echo from the vast stage could be overcome. Special care will have to be taken with the stage setting used for the 'act' to be broadcast and in the placing of the three microphones. The engineers pay tribute to the enthusiastic assistance of the theatre people in preparing for a successful relay on the 26th. As a theatre, 'the Coliseum' has a very distinct personality. Though it lacks the intimacy of its little brother, the Alhambra, it impresses with the magnificence of its design and the fact that there is seldom, if ever, a seat left unoccupied in the huge auditorium. Its revolving globe has become a familiar landmark of London-by-Night.

'The Shy Voice.'

AT 10.45 on Friday evening, March 1, Cecil Dixon is to give a short pianoforte recital of works by Chopin and Brahms. Miss Dixon, it was disclosed some time since, is the 'shy voice' pianist of the Musical Interludes, who announces her own items.

When We Were Very Young.

THOSE who remember British Broadcasting in the days before the B.B.C. have many amusing stories to tell of the strange programme inspired by the present Chief Engineer of the B.B.C, which used to come from the Marconi Company's Research Station at Writtle (2MT), of the first 2LO, a hundred-watt transmitter on the top floor of Marconi House, and of the second 2LO (as yet pre-B.B.C.) which succeeded it. It is interesting to recall that, from the last-named station, on May 11, 1922, was broadcast a running commentary on the Carpentier-Kid Lewis fight at Olympia—and a very brief commentary it must have been! By agreement with the Press, the present regular system of O.B. commentaries did not come into operation until January, 1927. Arthur Burrows

'Just time to reach the kitchen.'

tells a good story of a letter received by him after the transmission of a description of an air race:—

'DEAR SIR,—

'You will be pleased to hear how much I have enjoyed your news of the air race. I have equally enjoyed the three-minute intervals, which have given me time to reach the kitchen and baste the joint for dinner.'

The first transmission of the British Broadcasting Company took place from 2LO on November 14, 1922. It consisted of General Election results. On the next day the Birmingham Station came into operation, followed a week later by Manchester.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

The Passing of 'Marge.'

IF the decision of the B.B.C. Advisory Committee on Spoken English as to the pronunciation of 'margarine' with a hard 'g' is generally adopted (and it is amazing how quickly B.B.C. pronunciations as promulgated by the announcers do become general), we must mourn the

'An old man on a barge.'

passing of that war-time abbreviation, 'marge.' Says a Derbyshire listener in a letter to the Editor: 'I have known it margarine since 1874 and sold many tons of it. I have always called it margarine (with a hard g) and left the "soft g" to the vulgar and ignorant.' That sounds a trifle fierce to me, for I, poor ignorant, had until lately preferred to rhyme 'marge' (a word of Tennysonian sweetness and languor) with 'barge.' Upon a closer examination of the facts, though, it is plain that the B.B.C. is right, and I shall therefore tear up the poem which I once wrote and hoped to publish. It began as follows:—

'There was an old man on a barge
Whose wife was so terribly large,
That he cautiously cut her
Allowance of butter
Till he found she grew fatter on marge.'

Who Did Invent Them?

IN the words of one of my correspondents, 'Mr. Edison has invented so many things that there is no need to credit him with the work and discoveries of others.' Many listeners have written to me pointing out our Cinema Historian's error in attributing the original invention of the dynamo, the electric lamp, and the telephone to Thomas Alva Edison. The dynamo was the invention of our English Faraday, and to him alone the credit is due. Edison was merely the first patentee of a commercial dynamo (and, I am told, not a very efficient one at that). In the invention of the electric lamp Edison and Swan ran each other pretty closely. Swan, I believe, was first in the field by a short head, and, after litigation, the two inventors joined forces with the Edi-swan lamp. In the matter of the telephone, Bell's instrument was already in existence before Edison patented his. The author of our Cinema articles assures me that in his unfortunate generalization he had not the least intention of exaggerating Edison's work at the expense of any other inventors.

British Energy—an American Tribute.

I HEAR that Abe Lyman, whose famous Hollywood band has been relayed from the Kit-Cat Club, was considerably impressed by our energy as dancers—which is an encouraging thought in these days when so many of the palms for endurance are going to Mr. Lyman's fellow countrymen. Some idiot has yet to think of a Dance Band Marathon to test the strength of saxophonists and the stamina of sousaphone players.

A Little-Known Opera.

MOTHER India has provided the setting for quite a number of operas, among them Bizet's *The Pearl Fishers*, Massenet's *The King of Lahore*, *The Blue God* by Reynaldo Hahn, at least five versions of *Shakuntala*, based on Kalidasa's play, and *Lakmé*, by Leo Delibes, which is to be broadcast on Monday, February 25 (5GB), and Wednesday, February 27 (other Stations). Few British listeners will have heard *Lakmé*, though the 'Bell Song,' much broadcast and recorded, is well known. The story of the opera is not great drama, but that hardly matters to our radio audience, to whom it is no more than the vehicle for the composer's luscious and melodious music. The heroine, Lakmé, is the daughter of Nikalantha, a Brahmin priest and violent enemy of the British Raj. Gerald, a British officer, finds his way into the temple garden and is overcome with Lakmé's charms. The Brahmin finds out that the sanctity of the temple has been desecrated and, pursuing the guilty Gerald, stabs him. The wounded man is carried away to the jungle by his beloved and nursed back to health; but the drums call and Gerald has to march away, leaving Lakmé to eat a poisoned flower and die in despair.

The Composer of 'Lakmé.'

THE composer of *Lakmé*, Clément Philibert Léo Delibes, is rightly better known for his ballet music than for his operas. To the writer the name 'Delibes' recalls evenings at the Opéra in Paris when *Pagliacci* was followed by *Sylvia* or *Coppelia*, beautifully danced to the tripping melodies against that massive, dusty scenery which has become part and parcel of 'an evening at the Opéra.' Delibes became a composer of ballets almost by accident. In 1865, he had been elected second chorus-master at the Opéra; a year later he was commissioned to assist the Polish composer, Minkous, in composing a ballet to be entitled *La Source*. His function in this collaboration was intended to be advisory, but he actually wrote a great deal of the music which turned out to be considerably better than that of his principal. A second opera by Delibes, *Le Roi l'a dit* ('Tis the King's Command), will be broadcast later in the present 'libretto' season. This tells of the adventures of the Marquis de Moncontour, who was fortunate enough to catch Madame de Maintenon's escaped parrot and be presented to Louis XIV.

Once Violinist to the Czar.

THE evening concert from London on Sunday, February 24, will be relayed from the Hotel Victoria. Emilio Colombo, who will be heard with his orchestra in a popular programme, has had a life of adventure. With his father's orchestra, he left Italy to tour Europe, finally reaching St. Petersburg. In Russia he became a friend of Tchaikovsky. Signor Colombo is the proud possessor of many letters from the composer who encouraged him in his career. Later, after great success at the Liège Conservatoire, Colombo made his home in Russia and was finally violinist to the Czar. Involved in the turmoil of the 1917 revolution, he was forced to escape from his adopted country by way of Siberia. In the crowded trains on the hopelessly disorganized railway, he played to cheer his fellow-refugees. After concert tours in Japan, China, the Dutch Indies, and Canada, he reached England, and has adopted London as whole-heartedly as he once adopted St. Petersburg.

New Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone on Thursday, February 7, from 1 to 2 p.m., were the following: *Ave Verum Corpus* (Mozart), Westminster Abbey Choir, H.M.V. B2892, 10in., 3s.; *Danza Espanola* No. 6 (Granados), Madrid Symphony Orchestra, Col. 9605, 12in., 4s. 6d.; *Entrance of Butterfly* from *Madame Butterfly* (Puccini), Meta Seinemeyer, Parlo. E10805, 12in., 4s. 6d.; *Border Ballad* (Maunder), Prudhoe Gleemen, Regal G9244, 10in., 2s. 6d.; *The Moldau*, Part 3 (Smetana), Berlin S. O. Orchestra, Parlo. E10794/5, 12in., 4s. 6d. each; *Era la notte* from *Otello* (Verdi), Apollo Granforte, H.M.V. DB937, 12in., 8s. 6d.; *Songs for Little People*, Lewis James, Zono. 5245, 10in., 2s. 6d.; *Do not go, my Love* (Hageman), Robert Poole, Col. 5195, 10in., 3s.; *Lilac Time Selection* (Schubert-Clutsam), Gandino and his Orchestra, Imperial 2013, 10in., 1s. 6d.; and *Love's Dream, Liebestraum* (Liszt, arr. Bealy), Dora Labbette, Hubert Eisdell, and J. H. Squire Celeste Octet, Col. 9612, 12in., 4s. 6d.

I Change My Title.

AT the time of writing, the response to my appeal for a new pseudonym has been overwhelming. Listeners suggest that 'The Announcer' should become 'The Transmitter,' 'The Informer,' 'The Transformer,' 'Tommy Telltale,' 'The Listener's Referee,' 'Anticipator,' 'Keyhole,' 'The Seer,' 'Chanticleer,' 'The Amplifier,' 'Uncle Microphone,' 'Oyez,' 'Radio Tim,' 'The Studio Cat,' etc. I hate to be difficult, but none of these suggestions seem to be quite satisfactory. Talking of studio cats reminds me that we used once to have a most distinguished cat at Savoy Hill. One day he wandered in from the Strand and adopted the B.B.C. He lost an eye in a rattling ten-round contest with a rat—

'A permanently suspicious look.'

and so earned for himself the name of 'Nelson.' He used to sit beside the stalwart commissionaire at the north entrance and watch visitors with his remaining eye, which had a permanently suspicious look. After a time he vanished—but his name is not forgotten. Like 'Michael,' the famous British Museum cat, who recently left for the Land of Plentiful Mice, he was a great character and made many friends. But, to return to the point, I feel sure that some of my correspondents will be hurt by the rejection of their pseudonyms. Let me say, in self-extenuation, that I feel my soubriquet must be neat and not gaudy, and am signing myself therefore

"The Broadcaster"

The Midlands Calling!

Some Future 5GB Events from Birmingham.

A Choral Concert.

THE old and the new will be presented in the Choral Concert on Sunday, February 24. Listeners will hear Handel's secular oratorio, *Semele* and two parts of the *Hiawatha* trilogy, *Hiawatha's Wedding Feast* and *The Death of Minnehaha*, undoubtedly Coleridge-Taylor's greatest work. Samuel Coleridge-Taylor was a remarkably facile composer. On one occasion, I believe, he was sent half-a-dozen song lyrics by a Miss Walmisley, and to her surprise, she received these back by return of post fully set to music. His first important introduction to the public was the performance of his *Ballade in A Minor* at the Gloucester Festival in 1898. On that occasion the conductor of the Festival invited him to dinner. Coleridge-Taylor did not put in an appearance, and subsequently sent an apology for his absence, explaining that 'a friend' had arrived from London. Afterwards it was discovered that actually at the time of the dinner he was in the Cathedral Gardens proposing marriage to the above-mentioned Miss Walmisley, who afterwards became Mrs. Coleridge-Taylor.

'Poor Old Sam.'

SEVERAL plays from the pen of F. Morton Howard have been broadcast from Birmingham recently. These little one-act comedies, playing about twenty-five to thirty minutes, with their cast of four or five characters, undoubtedly make good entertainment, particularly during these dreary winter months, and the number of letters and post-cards received to this effect show that these character studies, as most of Morton Howard's plays are, are always sure of a warm welcome. *Money Makes a Difference* and *The Black Sheep* are past successes, and a further example, *Poor Old Sam*, described as a pastoral farce, is in the programme on Wednesday, February 27. It has a most unusual theme —to say more would be to give the game away—and it is interesting to note that this little play has recently been presented in London at one of the famous Green Room Rags, with Cedric Hardwicke, of *Farmer's Wife* fame, in the name part. On February 27 it will be presented by Wortley Allen, Mabel France, Harry Saxton, Courtney Bromet, and Molly Hall.

First in the Field.

WALTER GLYNNE (tenor), who sings in the Orchestral Concert on Tuesday, February 26, is one of those fortunate, or perhaps I should say far-sighted, persons who have succeeded in being first in the field on more than one occasion. After winning a scholarship at the Royal College of Music and some experience in Light Opera, he was placed in charge of the Guards Brigade concert party in France, which, incidentally, meant donning the motley *only* when out of the line. His was the first concert party in Cologne; he was one of the first to broadcast from Marconi House, and he also took part in the first experimental broadcast to America. He has been heard at all the London Ballad Concerts, and is as well known on the gramophone as on the air.

The Ritz Players.

A DANCE and vaudeville feature is in the programme for Thursday, February 28, when 5GB listeners will have an opportunity of hearing the Ritz Players. They are well known at hunt balls in the Midlands, and during the summer are to be found in cabaret in Jersey. An interesting point in connection with the Band is the fact that the banjoist is a young lady still in her teens, who has been described by competent judges as one of the finest banjoists in the country. Miss Richardson will play some banjo one-steps during the broadcast. Also in the programme are Chrissie Thomas and her musical glasses, and Mason and Armes (entertainers with a piano).

Versatility.

FEW singers can have had a more versatile career than Denham Charles. His vocal experience ranges from Grand Opera with the original Beecham Opera Company at His Majesty's Theatre to revue at the London Hippodrome, where he has also acted in the capacity of assistant stage-manager. He then appeared with Mrs. Patrick Campbell in the original production of *The 13th Chair* at the Duke of York's Theatre—that time, of course, in a purely dramatic *rôle*. In his spare time, he tells me, his chief hobby is poster work and costume designing, for which he has a reputation amongst London costumiers. During one German opera season at Covent Garden he prepared an illuminated address for presentation to the chorus master, which drew high praise from Enrico Caruso, who was himself a gifted black-and-white artist, particularly happy in the realm of caricature. Mr. Charles sings in the Light Music programme on Friday, March 1.

A POPULAR BIRMINGHAM DANCE BAND.

The Ritz Players, who will broadcast from 5GB on Thursday, February 28.

Cancer Research.

THE Birmingham General Hospital is one of the few centres chosen by the Medical Research Council for research on cancer, and for seven years has been lent 500 milligrammes of radium by the Government for this purpose. A great deal of research has been carried out by the Medical Staff, aided by generous grants from the British Empire Cancer Campaign. The most encouraging results have been obtained, and there are now numerous records of patients who have suffered from inoperable cancer entirely freed from their disease and remaining well at the present time. The success of this work has inevitably attracted an ever-increasing number of sufferers from this dread malady, for whom there is an utterly inadequate amount of radium available. If these patients are not to be turned away at least 600 milligrammes are necessary at the present time. Members of the Board have started a fund with £500, and £1,000 is available from the estate of the late Mrs. M. A. Young, of Smethwick. A further £3,000 is required as a minimum to meet the existing needs. Mr. A. Loaney (House Governor) will make an appeal for this purpose on Sunday, February 24.

Vaudeville.

VAUDEVILLE takes the stage on Wednesday, February 27. Music-hall life is a hard school, and Jock Walker, who is in the bill, when he made his first appearance at Glasgow, was greeted with 'Go back to yer work in the shipyard' and other instructions in even stronger terms, which, he tells me, would not be fit for the tender ears of readers of *The Radio Times*. Also in the programme are Louis Hertel and Lilian Myers (in a burlesque), Stainless Stephen, the past master of punctuation, and Toni Farrell, the composer and pianiste, who, like her friend, Mrs. Jack London, has had all sorts of adventures ashore and afloat. At one time she lived in the heart of the Malayan jungle, complete with tigers, monkeys, and snakes as fitted, and all the impedimenta that every respectable jungle possesses. Her other experiences include a boycott by a Chinese secret society, an attack in a native bazaar by a gang of roughs, and other incidents which acted as a successful prelude to the nerve-wracking life of a broadcast artist.

Popular Celebrity Concert.

A FURTHER concert of this series will be relayed from the Central Hall, Birmingham, on Saturday, March 2, the three artists being Frances Morris (soprano), Jane Marcus (violin), and Frank Mullings (tenor).

'Tess.'

THE chief programme for the week from 5GB will be the first broadcast performance on Saturday, March 2, of *Tess*, an opera in four acts—the libretto (based on Thomas Hardy's *Tess of the D'Urbervilles*) by Luigi Illica—English translation by Alfred Kalisch. The music is by the Baron Frederic D'Erlanger. There are ten solo characters, and the artists will include Stiles Allen, Keith Falkner, Dorothy D'Orsay, Gertrude Johnson, Frank Titterton, Eric Greene, and Odette de Foras, with the Birmingham Studio Chorus and Symphony Orchestra, under Joseph Lewis, in support. The whole Opera is being produced under the personal supervision of the composer. In addition to the usual programme matter, it is hoped to include in next week's *Radio Times* a full synopsis of the work.

High Power Short Waves.

EILEEN LOVELL (pianoforte) will be heard in works by Chopin, Debussy, and Dohnanyi in the Orchestral Concert on Tuesday, February 26.

Rebe Hillier (soprano) and Richard Ralph (violin) are the artists in the City of Birmingham Police Band concert on Tuesday, February 26.

MERCIAN.

The Subject of a 'National Programme' on Wednesday evening.

WHERE EAST AND WEST JOIN HANDS.

In the accompanying article Mr. C. F. M[illegible], well known as a traveller and journalist, gives a picture of Yugoslavia, the subject of this week's National Programme. No country of Europe offers to the traveller such a picturesque variety of scenery, population, and manner of life as this 'Kingdom of the Serbs, Croats and Slovenes.'

THE Kingdom of the Serbs, Croats and Slovenes, as Yugoslavia is officially [illegible], offers more varied attractions than any other country in Eastern Europe. This is due to its geographical position and ethnological character. For Yugoslavia is at once Central European and [illegible] East [illegible] West. Here, tradition [illegible] the old [illegible].

Yugoslavia is composed of the following provinces: Serbia, Croatia, Slovenia, Slavonia, Dalmatia and Bosnia, Herzegovina, Montenegro, the Banat and Bachka, and South Serbia (Yugoslav Macedonia).

These different branches of the South Slav racial tree have many things in common, but there are, nevertheless, sufficient differences both in local psychology and local scenery to make life both varied and colourful for the traveller as he passes from province to province in the triune kingdom of Yugoslavia.

[illegible] for example, the South Serbia has retained a number of Turkish characteristics—[illegible] Turkish [illegible] are still [illegible] section of the community, although both have disappeared in Turkey.

The [illegible] between East and West, the old and the [illegible] Serbia. There are [illegible] two [illegible], separated by the River Vardar, which [illegible] through the middle of the town. On the one [illegible] hotels, the [illegible] banks, cafés, and offices.

[illegible] the bridge [illegible] the Vardar [illegible] in the heart of the Orient [illegible] and [illegible] graver-looking elders [illegible] Turkish coffee and 'kissing' (a Macedonian speciality), gravely smoking through their amber or [illegible] You may pass by again at midday or at [illegible] engaged in the same [illegible] and good. [illegible] particular [illegible] to dwell in memory [illegible] it remains [illegible] of the Serbian achievement. Under the shadow of a large mosque and sunken low in the ground is a wonderful little Christian church. Its very position of humility and survival beside the tapering minaret of the proud mosque bespeaks the history of this land. For here it was that the flame of [illegible] Dushan, the greatest Emperor of the powerful [illegible] trampling hoofs of the horsemen of the Crescent [illegible] Serbia [illegible] full circle. The little church has triumphed in the end over the great mosque in whose shadow it has dwelt so long.

Belgrade, the capital, also bespeaks the new and the old. [illegible] picturesque [illegible] between the Danube and the Save, Belgrade [illegible] pre-war Serbia on the one side and on the new provinces of post-war Yugoslavia on the other. Old-fashioned cobble-stoned streets wind their way up from the rivers to the main streets—smooth, modern, well-engineered highways of asphalt. Likewise with the buildings. Here may be seen old Serbian houses, one-storied dwellings, standing cheek by jowl with vast blocks of flats and business premises in the new American style.

[illegible] is the quintessence of Serbia. Every evening the world and his wife, and the army officers, promenade on the Corso, Belgrade's main [illegible] sat in these cafés while the world talks politics [illegible]

Then, there is the Skardalia—an old quarter of crooked, cobble-stoned streets and one-storied [illegible] away the [illegible] to the haunting Serbian songs as sung by the Tzigane singers and played by [illegible] Serbian temperament—the dreamy, romantic, [illegible] the atmosphere of [illegible]

[illegible] Croatia [illegible] land, for since the Union of the South Slavs, the system of peasant proprietorship which has always [illegible] provinces. Zagreb, the capital of Croatia, is a handsome [illegible]

AUSTRIA
HUNGARY
RUMANIA
CROATIA-SLAVONIA
YUGOSLAVIA
MONTENEGRO
ITALY
ALBANIA
MACEDONIA
GREECE

YUGOSLAVIA AND ITS NEIGHBOURS

[illegible] Croatia [illegible] Jezera, fourteen lakes of purest blue upon two plateaux, one above the other, and all forming [illegible] On the upper step of this natural terrace there are six lakes, the waters of which fall by means of forty water[illegible] The whole [illegible] noble mountain crags.

[illegible] Zagreb [illegible] Slovenes [illegible] the people are [illegible] industrious. Also Roman Catholicism is obvious here in a way which is absent in Croatia. [illegible] nationalism to the Serbs, so is Roman Catholicism [illegible] Belgrade [illegible] style.

Montenegro ('Black Mountain') is, as its name implies, a country of mountains. Its people, a branch of the Serbian section of the South Slav people, are shepherds and goatherds. The country is of a wild, bleak beauty, and the Montenegrins are a simple, strong, open-[illegible] Dalmatia that [illegible] to the charm of Yugo[illegible]

(Continued on page 4[illegible].)

TYPES OF YUGOSLAVIA'S VARIED POPULATION

Left: A Mo[illegible] vegetable seller of Herzegovina. Centre: A group of typical M[illegible] on the market place at Monastir. Right: A Croatian bridegroom, wearing his wedding costume of tradition.

From The Listener's Point of View.

LET US HAVE MORE SATIRE!

A Gap in the B.B.C. Programmes—The Satirist's Function in Society—Pillorying our Follies and Fashions—The English do not Resent Satire—The Chance the Athenians gave to Aristophanes.

IN [illegible] the institution of broadcasting, most people tend to disregard the fact that it is, after all, the veriest infant—a young [illegible] of prodigious size and vast [illegible] but a child none the less, and that in spite of its tender years it has to compete, as though it were completely mature, with the theatre, the opera house and the concert platform, all of which have been fortified and enriched by centu[ries of] tradition.

[illegible] an ordinary, though, I trust, not a too commonplace, listener, I think that the B.B.C. is to be congratulated on the extraordinary diversity of the features of which its programmes are made up, and on the deft skill with which all those different elements are woven into a harmonious whole. For the manner in which it has so far contrived to hold the scales between the various component parts of its programmes—musical, educative, and purely recreational—I have the utmost admiration.

But there is one important feature wh[ich] very seldom finds a place on its programme. Music we have of every kind, talks galore on every subject, drama, poetry, comedy—all find their place.

The one element which is missing in the B.B.C. programmes is satire.

DEAN SWIFT

I can only recall one genuine attempt to introduce satire into a B.B.C. programme. That was Ronald Knox's delicious satirical effort about three years ago, which had the grimly ironical fate of being taken seriously. (The drollness of Milton Hayes is more in the province of burlesque than of satire.) Surely today the listening public is a little less naïve and unsophisticated than in the days when it solemnly 'swallowed' the announcement that Greenwich time would not be given that evening by Big Ben but would be given from Edinburgh on Uncle J[illegible]'s repeating watch, and telephoned a[illegible]usly to inquire about the latest nefarious exploits of Mr. Popplebury, that ener[illegible]ic but misguided Secretary of the National Movement for Abolishing Theatre Queues.

Satire is, in fact, a social necessity. It is a corrective force which prevents us from becoming cranks. We need the satirist to prevent us from taking ourselves too seriously, and to pillory the follies and fashions, th[illegible] and virtues, and stupidities and cruelties in the midst of which we live.

By means of a dispassionate analysis and a detached sifting of the recognized standards and values of his age—religious, artistic, political, and commercial—the satirist reveals the ridiculous distortions of them by habitual bending to expediency.

It is not, however, only as individuals but as a nation that we need the mental stimulus which the satirist provokes. Happy is the nation which can laugh at itself! The British fortunately possess this trait. We possess many faults as a nation, but taking ourselves too seriously and regarding life with an air of grandiose solemnity is not one of them. We can even appreciate and be amused by caricatures of our national faults and shortcomings—no trivial achievement.

SAMUEL PEPYS, LISTENER.

By R. M. Freeman.

Part-Author of The New Pepys' *Diary of The Great Warr*, etc.

Jan. 26.—The encreasing good news of the K[ing]'s health do lighten men's hearts everywhere. God continue to prosper him herein. An evil thing is our Doris gets a throat, which Dr. Jelkington says is tonsils and out they must come Wednesday, and afterwards to lay up a se'nnight at her mother's. Strange it is how sett be all the doctors now on pruning and gutting us, which was first made the fashion with appendixes, but have since added thereto teeth, tonsils, colons and other interior matter. Whereby, if it goe on, shall presently have noe insides left to us, like drawn chickens.

Jan. 27.—(Lord's Day.) Listening-in this night to the quire of St. George's Church in Bolton (from Manchester), they giving us 'The Xtian Yeare in Hymns' (Advent to Trinity), and to begin with 'Lo! He comes' to the tune Helmsley, a most fine, noble, undulating tune, which do bring me back my school days at Loretto, how we did neare lift off the roof of the chapell—being then a tin chapell—in singing it; and how Mr. Potter (that was master of the musique and we boys called him Jedidiah) once, at quire practice, wiped my eare with a hymn-book for flattening the high F sharp, but afterwards excused the wipe by a nervy tooth that had just stopped akeing to his great content, when my flatting of the F sharp started it off agayn.

Jan. 30.—Doris goes to hospitall, having a great pity for herself. She doubts she shall ever see us agayn and craves pardon for all past sins, in particular the little blue Buddha in the China cabinet, whose head came off in her hand in dusting him, and stuck it on agayn with white of egg and never told us. So parted from us weeping and cook weeps with her, likewise Mrs. Dribbs, the temporary, that comes to oblige while Doris is away. So as never, I believe, was so great a weeping upon so small a cause, and all the 3 maudlin fools as it were to wallow in it.

Coming Squillinger, he says, 'tis pretty sure, by what they heare in the Navy Office, that the electiouns will be in May. Mentioning the broadcasting of electioun speeches that is already begun, he lays the present sad decay of publique oratory to the news-sheets no longer reporting politicall speakers as they used to, but believes wireless shall revive it. He prayses the microphone for the greatest publicity agent ever devised, and all the cavillings of Fleet St. agaynst Savoy Hill naught but jealousy at the B.B.C.'s disjoynting theyr noses for them. So, if they can bowl out Savoy Hill over this or that, the[y] will, but he doubts they shall be equall to it. Which is, I believe, a true saying.

Mr. Clive Bell has cited as the supreme example of the meaning of that much-abused word 'civilization,' the reception given by the Athenians to Aristophanes' bitter satire on themselves the *Lysistrata*. Despite the w[ar, how]ever which was raging at the time, and [despit]e the crushing disaster which they had just suffered before Syracuse, the Athenians [illegible] theatre, at the public expense, this satirical masterpiece in which the leaders of their own democracy were mercilessly flayed.

[illegible] satire is no [illegible] [illegible] ety of the Greek city-stat[e].

[illegible] Ronald Knox in more serious [illegible] than he was in the broadcasting experiment to which I have just referred:—

'Satire is born to scourge the persistent and ever-recurrent follies of the hum[an] creature as such. And, for anybody who has the humility to realize that it is aimed at him, and not merely at his neighbours, satire has an intensely remedial effect; it purifies the spiritual system of man as nothing else that is human can possibly do.'

There is, it is true, a great dearth of competent satirists today. One can [illegible] count them on the fingers of two [illegible], Max Beerbohm, Bell[oc], Chesterton, Sinclair Lewis, Noel Coward, Humbert Wolfe, A. P. Herbert, Ronald Knox, D. B. Wyndham Lewis—how many more?

NOEL COWARD

This scarcity is not really to be wondered at, for the satirist requires great and rare qualities. It is not sufficient that he should deride; he must enter into imaginative possession himself of those qualities the lack of which he derides in others.

It is somewhat difficult, therefore, to offer any concrete suggestions as to the form which the satirical element should take in the B.B.C. programmes. The object of this [article] is rather merely to call attention to the complete absence at the present time of any satirical element in those programmes.

Since, however, all generalizations becom[e] immediately suspect unless they are accompanied by some concrete proposals, would it not be possible to introduce into the B.B.C. programmes something analogous to the 'mental cocktail' of Mr. D. B. Wyndham Lewis's 'Today's Fable,' or a series of diatribes by modern satirists, or half-a-dozen talks on great satirists from Aristophanes to Samuel Butler?

The B.B.C. has been the means of 'discovering' new artists in many spheres—musical, literary, comic. When will it find us a new satirist?

C. K. WRIGHT.

An A B C of the Cinema—V.

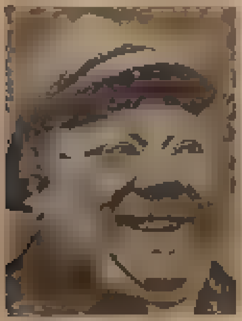
CONSTELLATION.

[illegible] cination which the Cinema holds for audiences of every kind, the personality of the 'stars' [illegible] a very considerable part. In [illegible] fifth art[illegible] Historian recalls famous players of the pre-war [illegible] whose names will be fam[illegible] to many who [illegible], perhaps, have [illegible] them set. On Wednesday evening next the series of talks on 'The F[illegible]e of the Cinema' will be continued.

I HAD intended in this article to follow the dynasty of great producers from D. W. Griffith to Robison, Pudovkin, J[illegible]s Cruze, and the rest of them. But to do this in practice would be to put the cart before the horse—or rather the driver before the horse! Commercialism made the film [illegible] th[illegible] film industry made 'stars,' [illegible] best commercial asset; and the 'stars,' being for the most part, in [illegible] beauty, good business heads and personality, indifferently educated and not particularly i[illegible]lligent, compelled the emergence of the [illegible]tors who could bring out their strong, and slur over their weak, points.

Bunny, the 'Big Figure' Star.

Before the producers, then, let us consider the 'stars.' This is, of course, a question [illegible], for in twenty years of film histor[illegible] name of cinema 'stars' is legion and their reputation e[illegible]ntually 'bubble.' Their fame, for the most part, has been as perishable as the celluloid which for so short a time recorded their beauty or their antics. And to this generation the earliest 'stars' are hardly even a name or a memory. Fred Ott, of course, stands out—first subject of a close-up, and associate of Edison himself; 'Jean,' Larry Trimble's dog, first of the four-footed 'stars' of which 'Strongheart' and 'Rin-tin-tin' have been the best known; Florence Lawrence, 'the Biograph girl,' who was practically k[illegible]napped by Laemmle in 1910, to be the first 'star' of his newly-formed Independent Motion Picture Company; John Bunny, the ex-market gardener and strolling player, who fell into picture stardom as first of the great comedians by the combination of a stroll on a hot day, the effect of the heat on his girth and his face and the coincidence of his meeting Vitagraph officials in these unromantic circumstances. This was in 1910. There is a tale that, in 1912, Bunny, alarmed by his ever-increasing figure dieted and reduced drastically. Whereupon the limit of a 'star's' greatness was strikingly demonstrated. His popularity suffered an alarming coincident decline and Bunny had to go on eating regularly!



[illegible] B[illegible]

The [illegible] [illegible].

The Very First 'Vamp.'

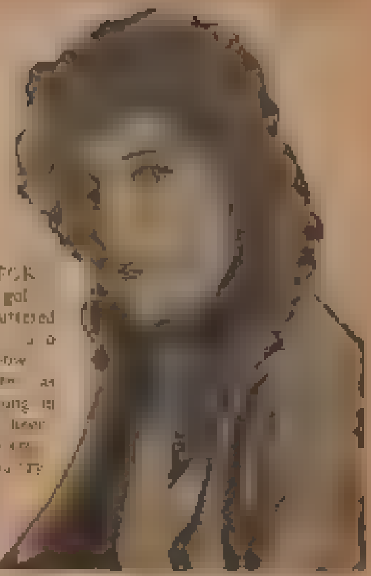
I wonder how many of the people who today flock to see Greta Garbo or Dolores del Rio remember Theda Bara. Yet Miss Bara was greatest, as she was first, of the 'vamps'—greatest perhaps mainly because she was the first. Her real name was Theodosia [illegible]odman, her stage name De Coppett. But Fox pictures went one better, finding her not only a new name, which for shop-girls and clerks held all the exotic mystery of the East, but even inventing for a blameless and even colourless personality a myth of Arab parentage and occult powers, an atmosphere of roses, incense, crystal-gaz[illegible]g and sex-allure. Theda Bara made forty pictures in three years for Fox, contributed a new word to film vocabulary, and brought the industry into close antagonism with the censor for the first time.

How Norma Talmadge Started

In contrast to such flaming comets it is interesting to realize that some of the favourite present-day stars began their astral careers with Bunny, and, long before Miss Bara burst upon the screen from the brain of Frank Powell, the Fox director. It was in 1910 that Colonel Selig discovered Tom Mix, a United States marshal in Oklahoma. It took Mix fifteen years of 'derring-do' with bronchos, ropes, guns, and steers, to reach the position in which he earned 17,000 dollars a week, and could be photographed riding his famous horse down the gangway at Southampton, all silver trimmings, spurs, stetson, and swagger. Norma Talmadge is another whose career started contemporarily with Bunny and Mix. It is said that, accompanied—as are all American actresses—by her mother, she invaded the Vitagraph studio to adore her own screen favourite, Miss Florence Turner, at close quarters, that she was so moved by the sight of her idol that she dashed at the s[illegible] and embraced her in the middle of a 'shot'; and that this, her first pictured appearance was accordingly 'cut out.' Collectors of curios might pay a good price for it today! Anyway, Miss Talmadge impressed the Vitagraph Company somehow, Maurice Costello in particular, and appeared first in *The First Violin* and next in *A Tale of T[illegible] Cities*.

It is impossible in such a skeleton sketch as this even to begin to deal comprehensively with the many early constellations of moving-picture actors. Too many of them, alas! are now forgotten as completely as the pictures in which they starred, but in the case of two of them it is harder not to forget them than to realize that they belong to the very beginnings of the motion-picture industry.

THEDA BARA, *née* Goodman, who created the term 'vamp.'



MARY PICKFORD. Though the gol[illegible] curls which fluttered our hearts [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] pushing, personalities of the screen-world.

I suppose that even today, in spite of such Continental importations as Mr. Jannings, the Big Four of American pictures are Charles Chaplin, Douglas Fairbanks, Harold Lloyd, and Mary Pickford. Although it may sound ungallant, it is really a very sincere tribute to repeat that Miss Pickford is a very early letter in the A B C of the cinema.

'The World's Sweetheart.'

She deserves to be the Cinderella of the screen, for her real life has been about as near a fairy tale as any life could be. Her real name was Gladys Smith. She was four years old when her father died in Toronto, leaving her the eldest of a family of three. From her earliest years she di[illegible]played initiat[illegible] [illegible] sense, sharing the responsibilities of the family upkeep with her mother, and going on to the stage in baby parts in the Valentine Stock Company in Toronto. She became a touring actress, but she was convinced that she would not remain one. She believed in the truism that there is always room at the top, and she accordingly aimed at the highest. The result was that before she was too old to play child parts she was playing one on Broadway for Belasco.

When she had to abandon this period in her career, with characteristic foresight she determined to go into the new picture business, and in June, 1909, she entered the Biograph Studios and asked for Griffith. She never looked back, and the reason was simply that she was far too busy looking forward. She introduced actors; she produced synopses for scenarios. She worked terribly hard. The Mary Pickford tradition is the sweet—almost tiresomely sweet—baby face enhaloed with improbably curling hair. In reality behind the baby face there works an extremely acute brain.

Her first real hit was in a picture called *The Little Teacher*, and the *rôle* was established which, by continual repetition, was to turn the 'little teacher' into 'the world's sweetheart,' and make ingenuous feminine youthfulness the safest card in the American producer's pack. This may sound odd in the face of such pictures as *Our Dancing*

(Continued on page 406, col. 1.)

THE CRITIC FROM HIS HEARTH.

By PERCY A. SCHOLES.

The first of a series of articles on Broadcast Music by Percy A. Scholes, who, after five years' service as B.B.C. Music Critic and two years as Musical Editor of *The Radio Times*, is now living in Switzerland. Mr. Scholes' first article is entitled 'THE MAN WHO INVENTED TREMOLO.'

If [illegible] brought me the greatest number of letters during my five years as Music Critic of the B.B.C. I would not hesitate a moment in my reply—'TREMOLO.'

If anyone were to ask me on which subject my correspondence had shown the most complete agreement amongst B.B.C. listeners, I should give the same reply—'TREMOLO!'

The New Waxworks.

I have had hundreds of letters against tremolo—and *one* for it. That one came from a very intelligent man, by the way. He put up a good argument for tremolo, indeed the only argument possible—*he liked it!* Therein he stands solitary on a pedestal in a vast desert, void of all companionship. . . 'The man who likes tremolo.' His effigy should be moulded in wax and placed in Madame Tussaud's. There I would place, beside it, in the Chamber of Horrors, the figure of the man who invented tremolo, or at any rate, made it fashionable. As a public entertainer he made a large fortune in his life, and now that he is dead might well be called upon to contribute to the fortunes of others in that line of business. Surely the figure of the man who invented tremolo would attract the gatemoney of all those who love the grim and terrible.

I hasten to tell you that Giovanni Battista Rubini (the King of Tenors, as our great grand parents called him) founded his fortunes and achieved his reputation by real singing, and that it was only later that he took to tremolo.

He first made a name as the great exponent of Rossini. Then he helped to build the fame of Bellini: he would stay with Bellini when an opera was in process of composition to confer with and advise him about each tenor song as it came to be written. Donizetti wrote thirty-one operas with only moderate success, but in the thirty-second he wrote the tenor part expressly for Rubini, and then *his* fame, too, was made.

Rubini toured with Liszt, the greatest pianist of the day and the greatest vocalist in double harness. In England he had an immense reputation, singing at innumerable concerts and festivals, as well as holding the position of 'biggest draw' (and, I suppose, biggest salary) at the opera. In Russia, Czar Nicholas appointed him 'Director of Singing in the Russian Dominions' (whatever on earth that may have meant), and in addition had him gazetted as a colonel. In Paris, Rubini was a god.

The Only Excuse for Tremolo.

Now why did Rubini, this singer of golden voice and warmest expressiveness, why did *he* of all people, take to tremolo? If only B.B.C. singers remembered, perhaps they would realize the inference we are entitled to draw from *their* tremolings. Rubini introduced tremolo 'to conceal the deterioration of the vocal organ.' He was not old (he died at fifty-nine), but the Russian climate had damaged his throat.

There is one justification of habitual tremolo and one only—that the singer is vocally in decay. At ninety, one is entitled to speak with a quaver (or shall I say to turn each quaver into sixteen demisemidemisemiquavers?). But in the full enjoyment of one's manly, or maidenly, or matronly strength the goat-throat palsy of tremolo is a disgrace. That, then, is the one excuse for habitual tremolo—the age or decay of the vocal organs; perhaps extreme nervousness may be grudgingly admitted as another excuse; but, if people are habitually nervous, let them not sing in public.

But there is more than an excuse, there is a positive reason for an *occasional* use of tremolo—dramatic effect. If in an opera you are just about to be executed and are not aware that in the next scene a brave rescuer will appear, then you are entitled to a tremolo. A tremolo is also quite in keeping when the heroine, whom you ardently love, is just about to be carried off by the hateful villain; robust determination will return to you in a moment, as you plan her deliverance, but for the moment you are unmanned, and hence the tremolo.

Those are the moments when tremolo is in keeping, and those moments won't produce all the dramatic effect they should do if you and your stage companions have been tremulous without stopping during the previous hour and a half!

Three Sorts of Tremolists.

There are a number of tremolists who, curiously, don't know they are such. If you told them they would indignantly deny it. There are others who know and regret that they are tremolists—their breath control is defective and they somehow don't get it put right. But there are still others who definitely 'put it on.'

Not long since one of my B.B.C. listeners, a London choirmaster, but a stranger to me, rang me up to ask my advice. Observing the prevalence of tremolo amongst concert singers, he was actually teaching his choir boys the trick, and, a little ill at ease, apparently wanted my approval. Entrusted by a confiding clergyman and pious parents with the white souls of London choir boys, he was deliberately besmirching them with the practice of the most horrible vice known to vocalism.

'Taking-in' the Parisian.

To this well-meaning miscreant and others like him I offer a quotation from the greatest master of singing of modern times, Manuel Garcia. He lived to be one hundred and one, and his own voice must have trembled a bit at the last, but he tolerated no tremblings from his pupils:—

'The tremolo is an abomination, it is execrable. . . . Many French singers cultivate it, and I will tell you why; there was at one time an eminent vocalist worshipped by the Parisian public. His voice was beautiful in quality, faultless in intonation, and absolutely steady in emission. At last, however, he began to grow older. With increasing years the voice commenced to shake. But he was a great artist. Realizing that the tremolo was a fault, but one which could not then be avoided, he brought his mind to bear on the problem before him. As a result he adopted a style of song in which he had to display intense emotion throughout. Since in life the voice trembles at such moments, he was able to hide his failing in this way by a quality of voice which appeared natural to the situation. The Parisians did not grasp the workings of his brain and the clever way in which he hid his fault. They only heard that in every song he sang his voice trembled. [illegible] therefore, they concluded that if so fine an effect could be obtained, it was evidently something to be imitated. Hence the singers deliberately began to cultivate a tremolo. The custom grew and grew until it became almost a canon in French singing.'

Oh, sweet-voiced, expressive Rubini! where are now your lovely tone and the feeling cadence? 'The evil that men do lives after them; the good is often interred with their bones.'

THE GREAT PLAYS: DO THEY APPEAL TO A WIDE AUDIENCE?

The Producer's reply to a Listener's Query.

The Editor, *The Radio Times*, B.B.C.

DEAR SIR,—

As a humble member of the listening public, I am a little at sea with regard to the Twelve Great Plays. Though interested in all drama, and in radio drama in particular, I am not either literary nor an expert in dramatic technique, and English writers appeal to me more than foreign. I will, however, admit that, in comparison with *The Passing of the Third Floor Back*, or the radio adaptation of *Carnival*, I am a little disappointed by what I have heard of the series already, and slightly apprehensive of such coming productions as *Sakuntala* and *Electra*. Presumably, the Twelve Great Plays have been chosen for their universal popular appeal. If my assumption is right, I do not think the choice has been very successful. I am, however, more than ready to be corrected if I am looking at the series from a wrong angle. The views of others of your listeners might be interesting.

Edgbaston. BRABAZON HOWE.

[*Editor.—This letter was passed to the Productions Department, and the Editor is glad to publish below a comment written by the principal producer of the Twelve Great Plays, demonstrating the reasons why they were chosen, and pointing out the audience to whom they are specially addressed.*]

Five of this series of twelve plays have now been given, and the interest [illegible] has naturally been considerable. It has also—perhaps equally naturally—been varied. Maybe the [illegible]

It was never intended that they [illegible] regarded as popular in any sense of the term. They were definitely chosen for their literary [illegible]. We may safely assume that many thousands of [illegible] opportunity of seeing such plays as *The Fountains* and *Life's a Dream* are at least pleased to be able [illegible]

[illegible] It is also [illegible] form of [illegible] These [illegible] Plays are examples of literary stage work and are frankly given as such, with the minimum [illegible]

[illegible] similar types of writing, but one doesn't compare a water colour with an oil painting to the disadvantage of either.

[illegible] as far as possible plays written primarily for the [illegible] completely other works and strange [illegible] point of view. [illegible] something for [illegible]

[illegible] developments may take place [illegible] progress in this direction may be.

H. R.

The First of Three Simple Bridge Lessons.

CAN YOU PLAY AUCTION BRIDGE?

General interest in the game has been roused by the present series of broadcast Bridge Hands.* Here you have the first lesson of a brief course of instruction in the game by Mrs. Stafford Northcote. The lessons are given in the simplest possible form; they demand no more than a general acquaintance with card games.

IN my endeavour to explain [illegible] all points of a controversial nature. My object will be to simplify the main features of the game, so that any player who [illegible] but a slight knowledge [illegible] Whist can be enabled [illegible] Auction Bridge with a [illegible] I am not [illegible] Bridge player.

Auction Bridge is merely Whist with elaborate variations. It is a comparatively simple game to learn, as two hands are seen out of the four, and this means that twenty-six cards out of the fifty-two can be accounted for without any process of deduction; therefore there is less to have to remember than there is at Whist.

THE OTHER SIDE OF THE MICROPHONE

Four players in the Studio. The author of our Auction Bridge Lessons will be seen on the right of the table. The announcer (standing) is supervising the broadcast of the hand.

The actual trick-winning values of the cards rank the same as at Whist—the Ace being of the highest value and the two the lowest; but whereas at Whist only the Ace, King, Queen, and Knave count as honours, at Auction Bridge the 10 is added; thus making five honours as opposed to four at Whist. Where there are No Trumps then only the Aces are counted as honours.

All the suits have different values, and they rank in the following order: Where there is a trump declaration of:—

Spades the value of each 'odd' trick is	9 points
Hearts ,, ,, ,, ,,	8
Diamonds ,, ,, ,, ,,	7
Clubs ,, ,, ,, ,,	6

Where there are No Trumps each trick is valued at 10 points, all the four suits then being equally capable of taking tricks.

The game consists of 30 points, which can only be obtained by actual 'odd' tricks, and which are scored below a line drawn across the centre of a scoring block. Above that line are scored all honour scores and all bonuses or penalties to which you may be entitled; but nothing but trick values may be scored below the line. Nothing less than three of the five honours are counted. Three honours in trumps are rated at twice the value of the suit. Four honours in two partners' hands are four times the value of the suit. Five honours in two partners' hands are five times the value of the suit. Four honours held in one hand are eight times the value of the suit. With four honours in one hand, and the fifth in the partner's it is nine times the value of the suit. With all the five honours in one hand, it is ten times the value of the suit. At No Trumps, three Aces held between the partners' count 30. Four Aces held between them count 40, and four Aces held in one hand count 100. If you win all the thirteen tricks, it is called a Grand Slam, and the bonus for doing this is 100 points. For winning twelve out of the thirteen tricks, which is called a Small Slam, you score 50 as a bonus. The rubber consists of the best of three games, and the rubber points are 250.

All these bonuses are scored in the honour score alone, and do *not* go towards the winning of the game.

In the matter of the declaration the dealer, after looking at his hand, has the first privilege of saying what suit he will make as trumps, or whether the hand will be played without trumps. In either case he must declare the actual number of 'odd tricks—*i.e.* tricks over and above the number of six—that he will make. For instance, if he decides that Hearts shall be the trump suit, he must say one, two, or more Hearts, and whatever the number he declares that number is his contract, and that number he *must* make, or pay the penalty for not having done so. He can, if he so wishes, decide to make *no* declaration at all, and in this case he merely says: 'No bid.' No player is compelled to make a declaration.

After the dealer has declared, each player in turn, beginning on the dealer's left, can pass, make a higher declaration, double the last declaration, or redouble a declaration of either his own or his partner's which has already been doubled by either of the opponents.

A declaration of a greater number of tricks in any suit of a lower value, but which equals in value of points the last declaration, is what is meant by a higher declaration. For example: the declaration is One Spade, and you wish to make Clubs trumps; you will have to declare to make two tricks in Clubs so as to overcall that One Spade. The value of One Spade being nine points and One Club being six points, it takes two tricks in Clubs to beat the value of the One Spade.

Whichever player wins the final declaration—this means that the other three players have passed his declaration—that player must play the combined cards of his own and his partner's hand, his partner becoming Dummy and placing his cards on the table directly the first card is led. The winner of a final declaration is the player who has *originally* made that declaration. It does [illegible] the partner who has merely supported him.

The declaring at Auction is a feature of supreme importance, and is very dependent upon the state of the score. But it would be wise for a beginner to always keep before his mind this one fact. Let your original declaration be as true a picture of your hand as you can make it; the declaration of your cards must be an entire matter of correct information to your partner. Your object should be to make as perfect a combination of your own and your partner's cards as you would be able to do if you could see your partner's hand exposed upon the table. This may appear, on first reading, to be a very difficult thing to do. Experience has taught me that it is one of the most simple. It is essentially a matter of common sense. Do not let your mind become fogged by conflicting opinions of people with whom you play. There are just one or two fixed principles of declaring which have been proved by long experience to work out for better results than any others, and they are easy to acquire, and also are very logical.

Let your declaration as dealer be a matter of Aces and Kings. Do not try to value the trick-winning power of your cards in the light of Whist values. At Whist, if you found yourself with six Hearts to the King ten, and Hearts happened to be trumps, you would look upon it as a good thing. At Auction if you held this hand and even held an Ace in another suit as well, you would pass the declaration. You would not declare to make even the odd trick on the hand with Hearts as trumps.

Remember that when you make your declaration as dealer, you are saying to your partner that you are prepared to make your contract in the suit you declare. You are also telling him that, in the event of No Trumps being declared against you by the opponents, you have tricks in the Hearts suit. It is when you realize what 'tricks'

(Continued on page 420.)

* The third of the series will be broadcast on Monday evening.

HOME • HEALTH • AND • GARDEN

More 'Balanced Ration' Recipes.

Stewed Steak.

1 lb. skirt of beef.
3 ozs. each carrots, onions, turnips.
1 cube meat extract.

Wipe the meat and cut into neat-size pieces. Place it in a 2-lb. stoneware jam-jar, add the vegetables, prepared and cut into neat pieces. Add [illegible] meat extract cube and enough water to [illegible] season to taste. Place jam-jar in a large [illegible] pan, in which there is put water to a depth [illegible] about 3ins. Bring to boil, and keep [illegible] for two to three hours. Dish meat in a hot di[illegible] Strain the gravy and pour over [illegible] vegetables round.

Steamed Fig Pudding.

6 ozs. flour [illegible]

[illegible]

Mix flour, salt, sugar, finely-chopped suet, soda, and baking-powder. Wash, dry, and chop figs, and add to flour, [illegible] Mix with milk to a heavy dropping consistency. Put all into greased jam-jar and cover with a greased paper. Place in the same saucepan—two jam-jars will fit into a one-pint saucepan, and three into a ten-pint one. Steam for two hours or more. Turn out. Serve with custard sauce. The potatoes may be steamed in the same saucepan by suspending them from the lid in a piece of previously washed butter muslin. Time required, thirty to forty minutes.

Tripe and Onions.

1½ lbs. dressed tripe.
[illegible]
1 pint milk.
1 oz. flour.

Wash the tripe and cut into pieces 2 ins. square. Chop the onions and add to the milk. Season. Bring to the boil and add tripe, and simmer slowly for one hour. Mix the flour to a thin paste with water, season and add to the tripe. Bring to the boil, stirring the while. Dish the tripe in a hot dish, pour the sauce over, garnish with parsley and [illegible]

THE following standard marmalade recipe produces a delicious thick marmalade:

1½ bitter oranges. 8 lbs. of loaf sugar.
2 lemons. 6 pints of cold water.

Wipe the oranges and lemons, cut in half, remove the juice, and slice the rind thinly, or to save [illegible] machine, removing the pips before doing so. Put into an earthenware basin, add the water, and leave for twenty-four hours. The object of soaking is to soften the peel before commencing to cook it.

Next day pour the contents of the basin into a preserving pan or large deep saucepan, bring slowly to boiling point and continue to boil very slowly until rather less than half the contents of the pan have boiled away. No difficulty should be experienced in judging when nearly half the liquid has been boiled away, because a small scratch or mark of some kind could be made on the outside of the pan before boiling commences. It is impossible to say definitely how long this will take. Not only must the peel be soft, but it is essential that a very large proportion of the water must be evaporated during the boiling. When satisfied that the excess of water has been driven off, add the sugar, stir until it has dissolved, then boil rapidly for about five to ten minutes or until the marmalade sets when tested on a saucer. Allow it to cool a little, and pour into clean warm pots.

Our Boys and Girls.

The School Child—II.

WE will assume that the child has come triumphantly through those pests of the nursery and infants' departments, measles and whooping cough. We know better now than to think that these diseases are a joke. *Every* case deserves care and good nursing if it is not going to leave some damage behind.

The special danger to which attention is directed begins rather later, about seven and upwards. This is *rheumatism* [illegible] of the gravest diseases of childhood.

Too many people still think of rheum[illegible] as a disease of the joints affecting middle life and old age. That is one serious health problem certainly, but the rheumatism of childhood which affects mainly the heart and the nerves (Chorea or St. Vitus Dance) is just as important.

In the very earliest stages rheumatic infection is not easy to detect. Perhaps the most significant symptom is frequent attacks of tonsillitis, or sore throat. Frequent sore throats should mean that the doctor is consulted, and if he recommends that the tonsils should come out, out they should come without delay!

'Growing pains' are another well-known danger signal. They are frequently (though not always) rheumatic, and again it is wise to consult a doctor at home or at school.

If by ill-luck you have the care of a definitely rheumatic child, remember what a treacherous patient foe you are dealing with. Years of watchfulness and strict attention to doctor's orders will be necessary if the child is to grow up sturdy.

As to guarding against this peril, doctors have unfortunately no clear message at present to give. We know that a large proportion of rheumatic children come from damp houses, and that they probably are predisposed to the disease. (It is not infectious in the ordinary sense). Damp clothes are also an obvious danger. All sensible mothers know the reasonable precaution needed, a good mackintosh, or overcoat, to keep out the rain; sound shoes, and a change of stockings and slippers for wet days in school. This is common sense. We ought to come soon to the day when no little child has to run such a risk. Where money for slippers is scarce, ingenious teachers have found it possible for the elder girls to make neat little shoes of canvas with string soles.

With one very important item in the health of the child school doctors are still thoroughly discontented, and that is *teeth*. Not so very long ago a child crying with toothache was a common sight, and it was a frequent excuse for short absences. Nowadays, this is simply not tolerated, and [illegible] dental inspections and regular visits to the [illegible] dentist enable decay to be dealt with in time, before it begins to hurt, if possible. Home care in the form of a diet with plenty of hard food and fruit, and brushing with clean tooth-brushes is also just as important as dental care.

The last of the anxieties which parents have to face, that can be referred to here, is *over-strain*, or *over-pressure*. Quite rightly, parents regard nervous instability as just as serious as any bodily disease, and they distrust an education which is likely to add to the already excessive number of adult neurotics. The signs of over-strain and [illegible] and debility, irritable temper, easy crying, sleeplessness, tremors, etc., are carefully watched for by both teachers and doctors. School pressure as a cause of over-strain can, however, be greatly [illegible] child who is getting enough food, exercise, and sleep, and whose mind is at peace can stand a deal of hard mental work.

Before we cut off a child's lessons or stop preparation for an examination (which may mean fatal interference with a career), let us be sure that school is really at fault. Look first at the girl herself (for it is usually a girl who gives anxiety in this way) and be sure she is physically quite sound. Then her general hygiene should be overhauled. Is she getting a good nine-and-a-half or ten hours sleep, and fresh air, and good food with a hot meal at midday? Sometimes a favourite sport or interest, excellent in itself, is being over-done.

Perhaps the most important thing of all is coming to work with an easy mind. One finds repeatedly that the girl who breaks down is worried by home affairs. Or, again, too ambitious or loving relatives may have made her over-anxious as to an examination result or a place in class. All these points should be cleared up before the school itself is blamed.—*From a Talk by Dr. Letitia Fairfield.*

How to Grow Sweet Peas.

ONE of the points which have made Sweet Peas so popular is their tendency to produce results out of all proportion to the care and attention we are able to give them. Their few little likes and dislikes can be summed up very quickly. Whilst they will flourish in almost any situation, they certainly resent sour or waterlogged soil, and prefer an open, sunny situation rather than the close proximity of trees or buildings. As regards manures, phosphates are welcome, but fertilizers of a nitrogenous nature should not be given too freely. They have their own tiny nitrogen factories on the premises, as it were. These are really little swellings on the roots, the homes of colonies of bacteria which convert the free nitrogen of the air into a state in which it can be assimilated.

When choosing suitable sites for our Sweet Peas we must not forget their value for garden decora[illegible]

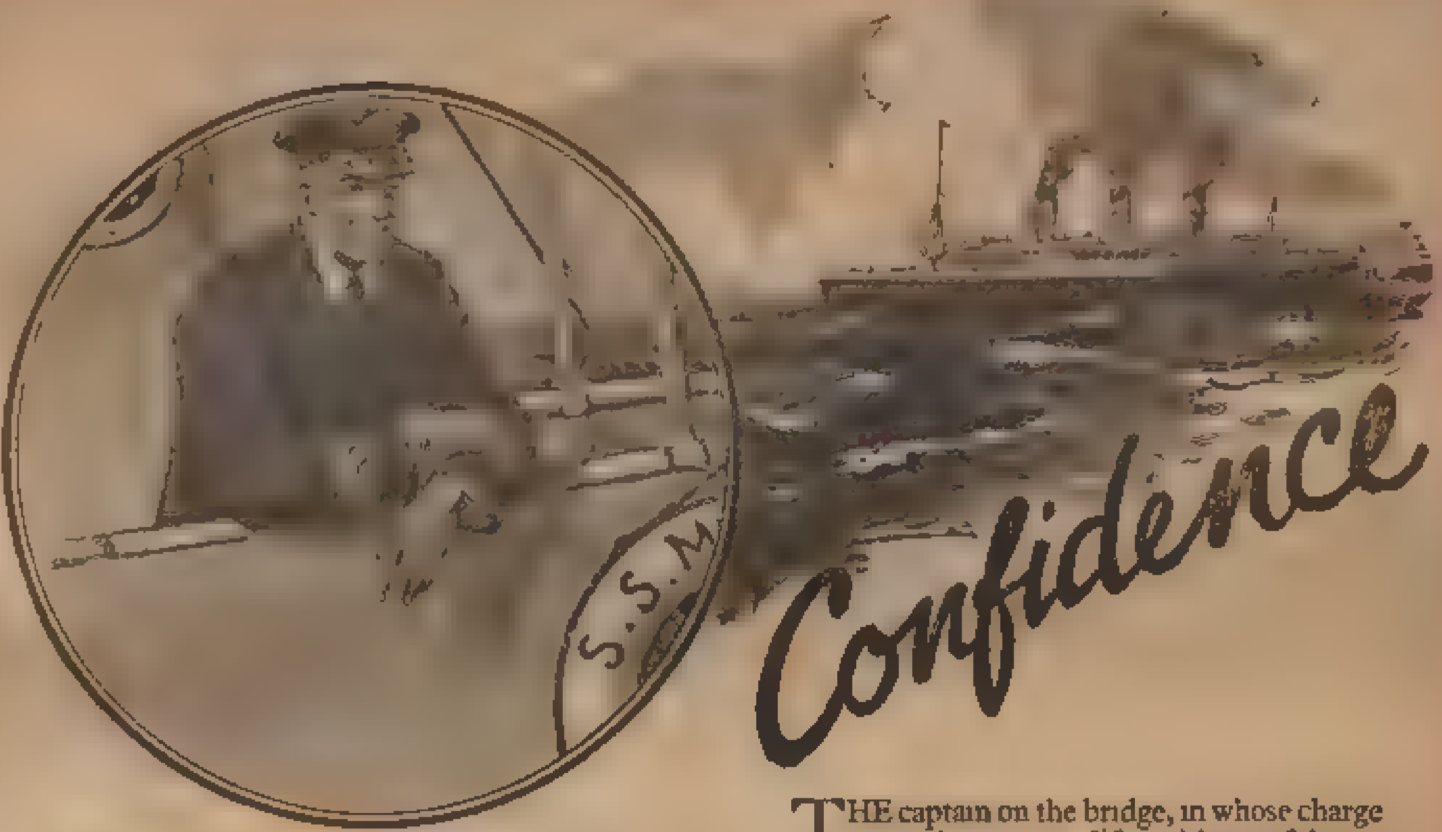
[illegible]

garden and the flower garden [illegible] very decorative and effective, [illegible] sown in clumps or circles about 18 inches in diameter and supported with sticks or netting in [illegible] unobtrusive manner.

It is late now to talk about soil preparation, but success largely turns on this. Some growers start with a natural advantage, but even poor ground [illegible] be greatly improved. There are three words in connection with soil preparation which should be remembered for next season: they are *early*, *deeply*, *liberally*. Move your ground early that it may have time to settle, that winter weather and frosts may pulverize and sweeten it, and also that the manures which you incorporate may disintegrate. As manures, well mix in a good dressing of horse or farmyard manure together with bone meal and wood ashes in the lower layer. In the top layer simply use bone meal and wood ash. If you [illegible] procure animal manure—and it is difficult these days in many districts—use spent hops or hop manure, and plenty of bone meal as substitutes.

Procure seeds of good quality, and choose varieties which will suit your own personal taste and the particular purposes which you have in mind. If you have not already done so, sow them in pots or boxes in a cold frame or greenhouse [illegible] the next three weeks, the sooner the be[illegible]

(Continued on page 304.)



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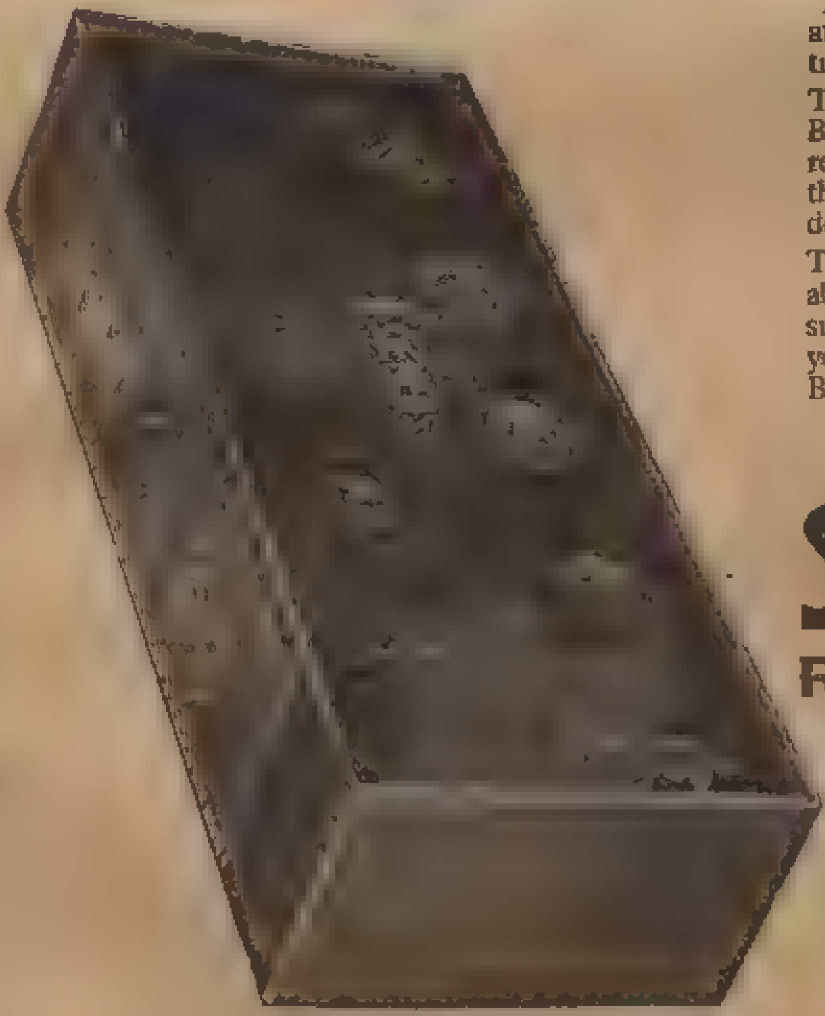

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3.30 An Afternoon Concert

SUNDAY, FEBRUARY 17
2LO LONDON & 5XX DAVENTRY
(356 M. 830 KC.) (1,562.5 M. 193 KC.)

8.45 The Wireless Military Band and Artists

FROM OXFORD TO AUSTRALIA.
A typical party of boys ready to start from Wallingford Farm Training College to their new homes overseas. An appeal for the College will be broadcast from London and Daventry tonight at 8.45.

10.30 a.m. (*Daventry only*) TIME [illegible] WEATHER FORECAST

3.30 A CONCERT
by
KATE WINTER (Soprano)
[illegible]
and
THE OLOF SEXTET

Overture, 'The Seraglio' ... *Mozart*

THE original name of the Opera which we usually call simply *The Seraglio*, is *The Abduction from the Seraglio*. The story was adapted from a play of that day, modified by Mozart himself; it turns on the capture of a fair lady by a Turkish 'Bashaw' and her rescue by her faithful lover, a young Spanish [illegible]. The whole story is treated in the most light-hearted spirit, and Mozart's gay and tuneful music suits it admirably. It is recorded that when the Opera was first performed, in the presence of the Emperor, he thought the scoring too full—it probably was considerably richer than any he was accustomed to—and that he said to Mozart, 'There are too many notes in [illegible].' If report be true, Mozart replied that [illegible] were just as many as there ought to be. The Opera has been heard in this country both under Sir Thomas Beecham's guidance, and afterwards from the B.N.O.C., and one or two of its separate numbers appear frequently in concert programmes. Notable among these are the two airs for bass, 'When a maiden takes your fancy,' and 'Ah, my pretty brace of fellows.' These were specially composed by Mozart for a famous bass of his day with an unusually deep voice, and have always been popular with basses whose lower notes are sufficiently full and resonant to do them justice.

The Overture is typical of Mozart in his merriest vein: it is in three sections, the first brisk and sprightly, the second in quieter mood, based on the first scene of the opera, and the third again, like the opening, in bright spirits.

3.36 KATE WINTER
To one who passed whistling through the night ... *Armstrong Gibbs*
Orpheus and his Lute ... *Sullivan*

3.45 SEXTET
Prelude [illegible] } *Rachmaninov*
Serenade [illegible]
[illegible]

4.0 SINCLAIR LOGAN
And so I made a Villanelle ... *Cyril Scott*
Dream Valley } *Quilter*
Fair House of Joy

4.8 SEXTET
Suite of Four Pieces ... *Balfour Gardiner*

4.20 KATE WINTER
My heart is like a singing bird ... *Parry*
[illegible] as a Lovely Flower ... *Frank Bridge*
The Dove [illegible] Maid ... [illegible]

4.28 SEXTET
[illegible] ... *Granados*
[illegible]
Aragonesa ... *Granados*

4.42 SINCLAIR LOGAN
[illegible] Love ... [illegible]
[illegible]
[illegible] ... arr. *Dolmetsch*
Some Rival hath stolen my True Love ... arr. *Broadwood*

This Week's Bach Cantata
Church Cantata No. 65.
'Sie werden aus Saba alle Kommen'
('The Sages of Sheba')

I.—*Chorus*.
The sages of Sheba shall come before Thee, gold and incense bringing, and Thy glory shall be shown to them.

II.—*Chorale*.
The Princes of Sheba hither came, with gold and myrrh and incense they came, hallelujah.

III.—*Recitative* (*Bass*).
These things that Isaiah of old beheld are now in Bethlehem fulfilled. [illegible] hither came the sages, to Jesus cradle led, and worship Him as King of all the ages. [illegible] are the mystic symbols [illegible] Bethlehem before the Holy Child they offer. [illegible] when I think of all I owe to Thee, [illegible] my humble gift to proffer before Thy manger bed, for this glad day to me with joy is fraught [illegible] O Lord of life, to all the heathen the light of grace hast brought. What can I give to Thee, Thou King of Heaven? O let me lay my heart before Thee, a poor and worthless thing, yet nought more precious can I bring.

IV.—*Aria* (*Bass*).
Gold of Ophir is but vain, idle dross that man desireth. Let the earth her wealth retain, Jesu's love our hearts requireth. Lay your hearts then at His feet for a New Year's offering meet.

V.—*Recitative* (*Tenor*).
Reject it not, O Thou my soul's true light, this heart that I in homage bring to Thee. For worthless though it be, some merits therein are stored that from Thy Spirit are outpoured: the gold of faith, the incense rich of prayer, the myrrh of true contrition's meek endeavour, all these, O Saviour, will I bring and offer them before Thy Throne for ever. If Thou [illegible] Thyself wilt give, ah, then indeed my wealth is overflowing. For rich in Thee henceforth I live [illegible] else possess, on earth the joys of heaven knowing.

VI.—*Aria* (*Tenor*).
Saviour, take me for Thine own! Contrite heart I lay before Thee! I am Thine and Thine alone, words and [illegible] Thee. See them, Saviour, at Thy feet [illegible]!

VII.—*Chorale*.
My God, I give myself to Thee, on Thy great love relying. Do Thou in life my helper be, my light when I am dying. Incline me still to do Thy Will, be that my one endeavour, through all my days to sing Thy praise and worship Thee for ever.

The text is reprinted by courtesy of Messrs. Novello and [illegible].

4.50 SEXTET
Hungarian Rhapsody [illegible]

(For 5.0 to 8.45 Programmes opposite page.)

8.45 THE WEEK'S GOOD CAUSE
Appeal on behalf of the Wallingford Farm Training College of the National Union for Christian Social Service by SIR JOHN MARRIOTT [illegible]

THIS colony, which is controlled by the National Union for Christian Social Service, was established seventeen years ago, at Benson, near Oxford, to train lads and men who had not [illegible] or who had started and failed. This rather difficult material has been so successfully handled that seventy per cent. of all those received are sent out and become self-supporting in the Dominions or on English farms. The pressure of applications has become so great that the Committee in charge of the colony have purchased and equipped an adjoining farm, erected additional homes for the colonists and staff, and improved the farm buildings, thereby providing accommodation for 300 colonists drawn from all parts of England and Wales. The Committee urgently appeal for a sum of not less than £5,000 to complete the cost of this extension, and [illegible]

[illegible] should be sent to the Secretary, Wallingford Farm Training Colony, [illegible] Oxford.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (*Daventry only*) Shipping Forecast

9.5 A MILITARY BAND CONCERT
OLIVE KAVANN (Contralto)
JEANNE CHEVREAU (Harp)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Poet and Peasant' ... *Suppé*

9.15 OLIVE KAVANN
I know a lovely garden ... [illegible]
Lullaby ... [illegible]
Fairy Pipers ... [illegible]

9.25 BAND
Selection, 'Faust' ... *Gounod*

9.45 JEANNE CHEVREAU
Fileuse (Spinning Woman) ... [illegible]
Bourrée ... [illegible]

9.55 BAND
Reverie, 'The Voice of the Bells' ... [illegible]
Serenata ... [illegible]
Minuet, 'My Lady Lavender' ... [illegible]

10.12 OLIVE KAVANN
Mifanwy ... *Dorothy Forster*
Away on the Hill ... *Landon Ronald*

10.20 BAND
Intermezzo, 'Loin du Bal' (Far from the Ball) ... [illegible]
Graceful Dance ('Henry VIII') ... *Sullivan*
The Flight of the Bumble Bee ... *Rimsky-Korsakov*

10.50 Epilogue

THE DAY OF REST.

Sunday's Special Programmes.

From 2LO London and 5XX Daventry

(For 3.30 to 5.0 Programmes, see opposite page.)

5.0 Children's Service

From St. John's, Westminster

Conducted by the Rev. Canon C. S. WOODWARD

5.30 SCENES FROM OLD TESTAMENT HISTORY

Sennacherib threatens Hezekiah

THE King of Assyria had conquered Israel. For three years he had laid siege to Samaria and now at last it had fallen and thousands of Israelites had been carried captive into Assyria. [illegible] wonder, therefore, that Hezekiah, King of Judah, was afraid. True 'he had done that which was right in the sight of the Lord' and had rebelled against the King of Assyria, but Israel's fate appalled him.

Consequently, when Sennacherib captured 'all the fenced cities of Judah' [illegible] low, and he sent to the King of Assyria offering to pay tribute to him again. Sennacherib demanded three hundred talents of silver and thirty talents of gold, and Hezekiah gave him all the silver that was found in the house of the Lord, and cut off the gold from the doors of the temple—thereby showing the people openly that he no longer trusted in his God to deliver him. Sennacherib was not slow to take advantage of this, and laid siege to Jerusalem.

So certain was he that, having lost faith in their God, the Jews would surrender, that he offered them terms before striking a blow [illegible] the captain of his host [illegible]

[illegible] taunted them with relying on help from Egypt—that broken reed. And then—waxing bold—he mocked at their God. 'Hark not unto Hezekiah when he persuadeth you saying, The Lord will deliver us—Hath any of the gods of the nations delivered at all his land out of the hand of the King of Assyria?'

Next Sunday we shall hear what happened to the host of Sennacherib.

5.45-6.15 app. Church Cantata (No. 65, Bach)

'SIE WERDEN AUS SABA ALLE KOMMEN' ('The Sages of Sheba')

Relayed from the Guildhall School of Music

TOM PICKERING (Tenor)

WILLIAM BARRAND (Bass)

LESLIE WOODGATE (Organ)

THE WIRELESS ORCHESTRA

Horns, Flutes, English Horns and Strings)

Conducted by STANFORD ROBINSON

TODAY'S Cantata is the one which was sung on February 3. It has been decided to repeat in this way each of the Cantatas which the London Wireless Chorus will sing at intervals of a fortnight. On the intervening Sundays, one or other of the provincial Stations is to repeat Cantatas which have already been sung here. In this way it is hoped to give listeners a better opportunity of making themselves familiar with the great works of beauty which cannot be wholly fully appreciated on a first hearing.

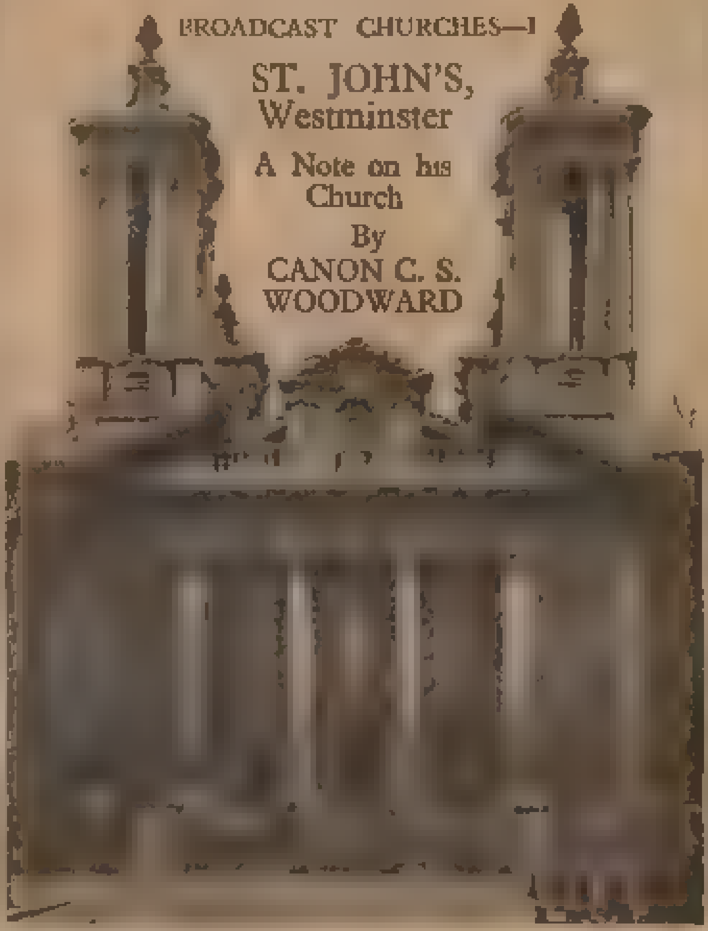
(For the words of the Cantata see opposite page.)

BROADCAST CHURCHES—I

ST. JOHN'S, Westminster

A Note on his Church

By CANON C. S. WOODWARD



THE Church of St. John's, Smith Square, is one of fifty London churches for which provision was made by Act of Parliament in the reign of Queen Anne. In response to a message from Her Majesty, who stated that 'the loose and prophane principals openly scattered and propagated amongst the people of London' had caused her very serious concern, the House of Commons decided to impose a duty upon all coals brought into the Port of London and to devote the proceeds to the building of fifty churches. Of these churches St. John's in Westminster was the second to be erected.

The site chosen proved an unfortunate one, for the swampy nature of the soil close to the river bank enormously increased the cost of the church. The building took no less than fifteen years to complete, and cost in all over £40,000—a very large sum when we remember the value of the pound at that period. Its architect was one Thomas Archer, a pupil of Vanbrugh, and it was from the first the target of more or less good-natured criticism. We need hardly say that there is no truth in the story which ascribes its quaint appearance to the petulance of the Queen, who, it is alleged, disliking the architect's original design, kicked over her footstool and commanded the unfortunate man to reproduce the upturned article in stone. The more probable explanation of its four towers is that it was found necessary to provide that the four corners of the building should sink equally in the marshy soil. However that may be, the building did not escape the pleasantry of the critics. 'An elephant with its legs in the air,' 'an upturned parlour table,' 'architecture run mad,' are amongst the comments which were made upon it.

The history of the church has been an uneventful one. The chief incident in its life was a disastrous fire which broke out one Sunday morning soon after it was built, and gutted the interior of the building. Its most remarkable rector, perhaps, was a gentleman who, having been instituted to the living at the beginning of the nineteenth century, obtained a licence from the Bishop to be absent from the parish for a period of twenty-one years; it is recorded that he conducted only four baptisms in the church during the twenty-six years of his incumbency. In quite recent days the Parish of St. John's became notorious as the chief sufferer by the disastrous flood of January, 1928, in which ten lives were lost and over five hundred houses inundated.

It is probable that St. John's has never been so well known, by name at least, as it is today through its Children's Services, which are broadcast half-a-dozen times a year. To its innumerable wireless friends the old church in the Square begs leave to send its hearty greetings.

6.30 (Daventry only)

Welsh Service

(In Welsh)

Relayed from Capel Gomer Welsh Baptist Church

S.B. from Swansea

[illegible]

Emyn 184 (Llawlyfr Moliant), 'Pe cawn i'm rhan drysorau'r byd'

Darllen: Ioan xv., 26-33; xvi., 1-9

Emyn 90, 'Ar on a wrendy weddi'r [illegible]'

[illegible]

Emyn 365, 'O Iesu! Addfwyn Gwdwd'

Pregeth: Y Parch R. S. Rogers, B.A.

Emyn 341, 'O Genadwir Hyfryd'

Y Fendith Apostolaidd

[illegible]

8.0-8.45 Religious Service

From All Hallows Church, Lombard Street

Hymn, 'O the [illegible] God, how broad and far' (Songs of Praise, 218) (English Hymnal, 375)

Prayer

Lesson: St. Luke xi. 1-13

Hymn, 'Thy Kingdom Come! On bended Knee the Passing Ages Pray' (Songs of Praise, 386) (English Hymnal, 504)

Address: The Rev. Canon TISSINGTON TATLOW, M.A., D.D., General Secretary Students' Christian Movement

[illegible]

Hymn, 'Hills of the North Rejoice' (Songs of Praise, 258)

[illegible]

(For 8.45 to 10.30 Programmes, see opposite page.)

10.30 Epilogue

GOD IS LOVE

For a time, the details of this closing item of the Sunday programmes were not disclosed, since many listeners seemed to enjoy the element of unexpectedness in it. However, during the past few weeks we have received a number of requests from other listeners who would like to know in advance details of the Epilogue in order to be able to join in its hymns and follow its readings. For the benefit of these latter we are printing the details of this week's Epilogue on page 413, where it will not intrude itself upon those who still wish to approach it unprepared.

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SUNDAY, FEBRUARY 17

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

[illegible]

7.55 Birmingham Cathedral Service

3.30 A BAND CONCERT

HARDY WILLIAMSON (Tenor)
DAVID WISE (Violin)
[illegible] BAND
Conducted by TOM MORGAN

March, 'Calendar' [illegible]
(Dedicated to Sir [illegible] CALLENDER, J.P.)

3.40 HARDY WILLIAMSON
O Lovely Night .... *Landon Ronald*
I'm a-longin' for you ...... *Jane Hathaway*
The Stars ...... *Phillips*

3.48 BAND
Selection, 'Songs of Old England' *arr. Herbert Bath*

4.0 DAVID WISE
Aria [illegible]
Allegro (Sonata in A) [illegible]

4.8 BAND
Morceau, No. 2 [illegible]
Mazurka [illegible]
Euphonium Solo, 'Le Rêve d'Amour' ('The Dream of Love') *Millars*
(Soloist, Mr. W. SLOANE)

4.22 HARDY WILLIAMSON
[illegible] *Clarke*
[illegible] *Liza Lehmann*
[illegible] no more, ladies *Aiken*

4.30 BAND
Fantasia, '1914' *Fulbrook*
[illegible]

4.40 DAVID WISE
Souvenir [illegible]
Serenade [illegible]

4.48-5.0 BAND
Excerpts from Sullivan's Operas ... *arr. Ord Hume*

7.55 A Religious Service

From the Cathedral, Birmingham

Conducted by the Very Rev. F. B. McNUTT
(Provost and Archdeacon of Leicester)

THE BELLS

Order of Service:

Hymn, 'Glory be to Jesus' (A. and M., No. 107)
Psalm 51
Reading
Magnificat in F ...... *Gibbons*
Prayers
Anthem, 'Jesu, the very thought is sweet' *Noble*
Address
Hymn, 'My God, I love Thee' (A. and M., No. 106)
Benediction
(Organist, F. DUNHILL)

8.45 THE WEEK'S GOOD CAUSE
(From Birmingham)

Appeal on behalf of the Walsall General Hospital by Mr. WALTER FRANCOMBE (Secretary)
Donations to be forwarded to the Secretary, the General Hospital, Walsall

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A String Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STRING ORCHESTRA
Conducted by JOSEPH LEWIS

Variations on 'Barbara Allen' ...... *Adam Carse*

ADAM CARSE studied both in Germany and at the Royal Academy of Music, London, winning the Macfarren Scholarship and many other prizes there. Much of his busy life has been devoted to teaching pianoforte and composition, and he has added very largely to the music available for pianoforte students. He has, however, composed in more important vein, and many of his orchestral works have been heard in London.

These Variations, for String Orchestra, make it clear that he knows well how much varied interest can be won from strings alone, without the aid of the orchestral winds. The tune is first very simply presented, and then a flowing variation follows in the same quiet meditative spirit. A lively and vigorous one succeeds, beginning strongly, it makes way for a quiet little reminder of the tune, in the middle. The [illegible] measure, dainty and gracious, and a more sprightly [illegible] after it. Then there is a change to minor, with a sombre version of the tune beginning in the basses, and the piece comes to an end with a brisk two in the bar, worked out at rather more length than the earlier variations.

DAVID WISE
plays some violin solos in the Band Concert from 5GB this afternoon

GEORGE BAKER (Baritone) and Orchestra
Aria, 'Revenge! Timotheus Cries' ('Alexander's Feast') .... *Handel*

9.20 SHERIDAN RUSSELL (Violoncello) and Orchestra
[illegible] Concerto ... *Vivaldi, arr. D'Indy*

IN the early eighteenth century [illegible] leading [illegible] world of music [illegible] as violinist and as composer of sacred music [illegible] his mark on the music of a good many generations to come. For many years he was in charge of the music at one of the great schools which gave Venice of that day a pre-eminent place in European music. The pupils were all religious novices and the choir and orchestra in each was composed entirely of girls. Dr. Burney, in one of his letters from Venice, writes of such a school as 'nightingales who poured balm into my wounded ears.'

Vivaldi's music was counted as of such importance that the great Bach himself studied it thoroughly and transcribed no fewer than sixteen of his concertos for pianoforte and four for organ, besides the one which he re-arranged as a great piece for four pianofortes and strings.

9.35 ORCHESTRA
Suite, 'Cakes and Ale' ...... *Felix White*

GEORGE BAKER
Ethiopia saluting the Colours ...... *Charles Wood*
Brittany ...... *Ernest Farrar*
The Holy Child ...... *Easthope Martin*

9.50 ORCHESTRA
Two Melodies, Op. 53 .... *Grieg*

SHERIDAN RUSSELL and Orchestra
Adagio ...... *Tartini*
Gavotte and Menuet ...... [illegible]
Menuet ...... [illegible]

10.10 ORCHESTRA
Serenade in E .... *Dvořák*

10.30 **Epilogue**

Sunday's Programmes continued (February 17)

5WA CARDIFF. 323.2 M. 928 KC.

3.30–6.15 app. *S.B. from London*

6.30–8.0 **A Religious Service** in Welsh
S.B. from Swansea

8.10 **A Religious Service**
From the Studio
THE STATION CHOIR
Address by A MEMBER of the Bishop of Salisbury's Committee for Religion in the Home

8.45 *S.B. from London* (9.0 Local Announcements)

10.30 **Epilogue**

10.40–11.0 **The Silent Fellowship**

5SX SWANSEA. 294.1 M. 1,020 KC.

3.30–6.15 app. *S.B. from London*

6.30 **A Religious Service** in Welsh
Relayed from Capel Gomer Welsh Baptist Church
Relayed to Daventry
[illegible] Welsh
Emyn 144 (Llawlyfr Moliant)—'Pe cawn fin [illegible] dryssorau'r byd'
Darllen—Ioan xvi. 25–33; xiv. 1–3
Emyn 99—'At un a wrendy weddi'r [illegible]
Emyn 365—'O Iesu! Addfwyn Gyfaill'
Pregeth—Y Parch R. S. ROGERS, B.A.
Emyn 341—'O Gariad [illegible]
Y Fendith Apostolaidd
Gweddi—[illegible]

8.0 *S.B. from London*

9.0 Musical Interlude relayed from London

9.5 *S.B. from London*

10.30 **Epilogue**

10.40–11.0 *S.B. from Cardiff*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

3.30–6.15 app. *S.B. from London*

8.0 *S.B. from London* (9.0 Local Announcements)

10.30 **Epilogue**

5PY PLYMOUTH. 396.3 M. 757 KC.

3.30–6.15 app. *S.B. from London*

8.0 *S.B. from London* (9.0 Local Announcements)

10.30 **Epilogue**

2ZY MANCHESTER. 378.5 M. 793 KC.

3.30 **A BAND CONCERT**
[illegible] PRIZE BAND
Conducted by H. MOSS
Selection, 'The Works of Liszt' ...... *arr. Rimmer*
MABEL [illegible] (Soprano)
Waltz Song, 'Romeo and Juliet' ...... *Gounod*
One morning very early .... *Sanderson*
FRANK PARK (Viola)
Kol Nidrei (Hebrew Melody) .... *Bruch*
Allegretto ...... *[illegible]*
BAND
Cornet Solo, 'Le Rêve d'Amour' ('The Dream of Love') .... *Millars*
(Soloist, E. CLAYTON)
Tone Poem, 'Lorenzo' ...... *Keighley*

[illegible]
A D[illegible] ...... *Grieg*
Down in the Forest ...... *Landon Ronald*
The Lass with the D[illegible] ...... [illegible]
FRANK PARK
Andante no[illegible] ...... *Hans Sitt*
[illegible] Dances ...... *Murray*
[illegible] ...... *Weber*
[illegible]
Trombone Solo, 'Vale' ...... *Kennedy Russell*
(Soloist, B. BYRNES)
[illegible] ...... [illegible]

5.0–6.15 app. *S.B. from London*

8.0 **A Religious Service**
Relayed from the Central Hall, Oldham Street
Organ: Barcarolle from 4th Concerto ...... *W. Sterndale Bennett*
(Organist, JOHN DUCKER)

The Rev. R. S. ROGERS
conducts the service at Capel Gomer Welsh Baptist Church, Swansea, which will be relayed also to Cardiff and Daventry this evening at 6.30

8.5 Hymn, 'Crown Him with many crowns' (M.B., No. 208)
[illegible]
The Radiant Morn' ...... *Woodward*
THE CENTRAL HALL CHOIR
Scripture Reading—I John iv. 7–21
Hymn, 'Fill Thou my life, O Lord my God' (M.B., No. 567)
Address by Principal W. F. W[illegible], M.A., D.D., of Hartley College
Hymn, 'Abide with me' (M.B., No. 911)
Benediction

8.40 Organ: Offertoire, No. 5 ...... *Wely*
(Organist, JOHN DUCKER)

8.45 *S.B. from London* (9.0 Local Announcements)

9.5 **An Orchestral Concert**
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Overture, 'The Bartered Bride' ...... *Smetana*
Second Suite, 'The Wand of Youth' ...... *Elgar*
LEONARD GOWINGS (Tenor)
Un Aura Amorosa (Her eye alluring) ('Cosi Fan Tutte') ...... *Mozart*
Recit., 'Lo! here my love' } ('Acis and Galatea') *Handel*
Air, 'Love in her eyes sits playing' }
ORCHESTRA
Italian Caprice ...... *Tchaikovsky*

LEONARD GOWINGS
[illegible] ...... *[illegible]*
[illegible] ...... *[illegible]*
A [illegible] Love [illegible] ...... *[illegible]*
The [illegible] ...... *M[illegible]*
ORCHESTRA
Ballade in A Minor .... *Coleridge-Taylor*

10.30 **Epilogue**

Other Stations.

5NO NEWCASTLE

3.30–6.15 app. [illegible] 8.0 [illegible] Reid) Anthem [illegible] Lord behold us [illegible] Ramsay) 8.45 [illegible] from London. 10.30—Epilogue.

5SC GLASGOW

3.30 A Light Orchestral Concert. The [illegible] Orchestra. [illegible] Philip Mal[illegible] (E. Diaz) Aria, Now Heaven in fullest glory [illegible] (Haydn) Young Dietrich (Henschel) [illegible] Soprano) and Orchestra. Let the bright Seraphim [illegible] thou that tellest the prophets [illegible] Orchestra: Andantino and Scherzo from the Fourth Symphony (Tchaikovsky). Philip Malcolm: Serenade (Toselli) [illegible] Margaret Barrett: Largo (Handel); When I am laid in earth (Purcell); Morning Hymn (Henschel). Orchestra: Polovtsian Dances (Prince Igor) (Borodin). 5.0–6.15 app. S.B. from London. 8.0—The World Students' Christian Federation. Annual Day of Prayer. A Special Religious Service [illegible] the Studio. Arranged by the Scottish Student Christian Movement. Conducted by the Rev. A. E. Walton, M.A. [illegible] Prayer and Short Collect. Psalm No. 100, All people [illegible] thanksgiving, intercession and silent Prayer. Hymn, [illegible] of God, how broad and far (R.C.H. No. 200). Closing Prayer. Vesper. 8.45—S.B. from London. 9.0—Scottish News [illegible] 9.5—S.B. from London. 10.30—[illegible]

2BD ABERDEEN. 313.4 M. 904 KC.

3.30–6.15 app.—S.B. from London. 8.0—S.B. from Glasgow. 8.45—S.B. from London. 9.0—S.B. from Glasgow. 9.5—S.B. from London. 10.30—Epilogue.

2BE BELFAST

3.30–6.15 app.—S.B. from London. 8.30—Organ [illegible] B. Crowe. Assisted by L. Victoria Gordon [illegible] Relayed from the Fisherwick Presbyterian Church. Organ: [illegible], 'Athaliah' (Handel). L. Victoria Gordon: Saviour of Sinners (Cherubini). Organ: Andantino from [illegible] Op. 158 (J. Rheinberger). L. Victoria Gordon: [illegible] God of Lords (from 'Samson') (Handel) [illegible] and Melody 'In an Old Abbey' Op. [illegible] 8.0 [illegible] 8.45—S.B. from London. 10.30—[illegible]

In her broadcast appeal on behalf of the Musicians' Benevolent Fund on January 20, Miss Violet Loraine referred to the Fund as 'the only one in this country supported by voluntary contributions that distributes its entire funds in samaritan work for the relief of distress in the musical profession.' We are asked to inform listeners that most registered friendly societies connected with the musical profession maintain, as a branch of their activities, samaritan funds supported and administered in a [illegible]

THE RADIO TIMES.
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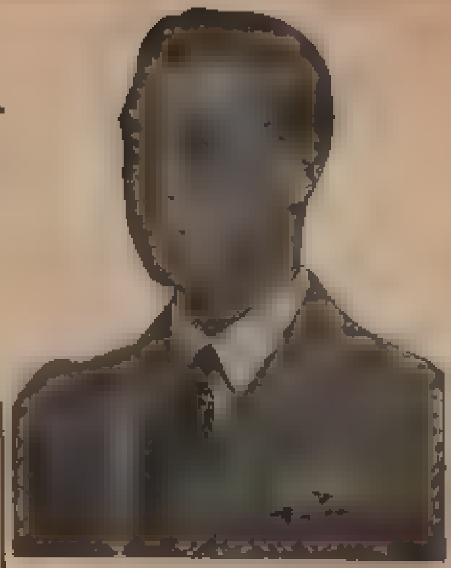
The Prince of Wales and

THE BRITISH INDUSTRIES FAIR.

Tonight [illegible] 8.4[illegible] [illegible]teners will again have the privilege of hearing the voice of H.R.H. the Prince of Wales. He will be [illegible]eaking at the inaugural banquet of that great trade enterprise, the British Industries Fair of [illegible]. The following authoritative article e[illegible] [illegible]ains the occasion and its importance.



H.R.H. THE PRINCE OF WALES

THE British Industries Fair is not, as its name might imply to the ordinary English reader, a matter of mingled s[illegible]les booths and amusements, of showman b[illegible] [illegible]ure. It has a very s[illegible] [illegible] [illegible]story [illegible] not without interest and significance in these days when the industrial and commercial prosperity of the country is, perhaps, of greater importance than at any other period.

L[illegible]ke a great number of other trade fairs such as those at Lyons, Brussels, Milan, Prague, and Barcelona, the British Industries Fair owes its inception to the conditions brought about by the war of 1914-1918. When, in the first year of the war, it was found that Britain was cut off from the normal sources of supply of a large number of articles required in her manufactures, meetings were arranged where manufacturers might learn of fresh sources of supply for these goods or explain their needs to British firms capable of producing the required goods. Out of [illegible] meetings came the first British Industries Fair in 1[illegible]5.

In [illegible] original form the Fair consisted of displays by British manufacturers in a limited number of trades, and only wholesale buyers were invited to attend.

With the return of peace the Fair took on a wider aspect. More trades were permitted to display, and special efforts were made by the Department of Overseas Trade to attract overseas buyers to see what Great Britain had produced. At the same time, the city of Birmingham, in co-operation with the local Chamber of Commerce, undertook the organization of what is generally termed the 'heavy' section at Castle Bromwich. Since that date both the Fair as a whole and the sections of the Fair in London and Birmingham have grown steadily in practical importance and in international prestige.

It is not too much to say that a successful fair—that is, a fair at which a large number of orders covering the many trades exhibiting are placed by overseas and home buyers—will go far to ensure a prosperous commercial year for the whole country.

Although its primary purpose is the promotion of the sale of British manufactured goods to the trade, the Fair is by no means lacking in public appeal. Most of us, particularly women, find a great fascination in a large departmental store. The British Industries Fair may be described as a gigantic and varied departmental store. A walk through the six miles of gangway at the White City—should the visitor feel up to the effort—gives a kaleidoscopic view of British productions in about thirty different trades. After passing through a bewildering variety of toys and games and sports goods, the visitor, if interested, can examine an equally large range of British pottery, china, and glassware. In the centre hall will be a magnificently-staged demonstration by the Empire Marketing Board, in co[illegible] with the Dominions and Colonies, of the numerous ranges of foodstuffs and beverages of Empire origin. In the great halls surrounding what used to be the Court of Honour in the old Franco-British Exhibition will be found displays of goods ranging from textiles and chemicals to wireless, ladies' handbags, and printing machinery.

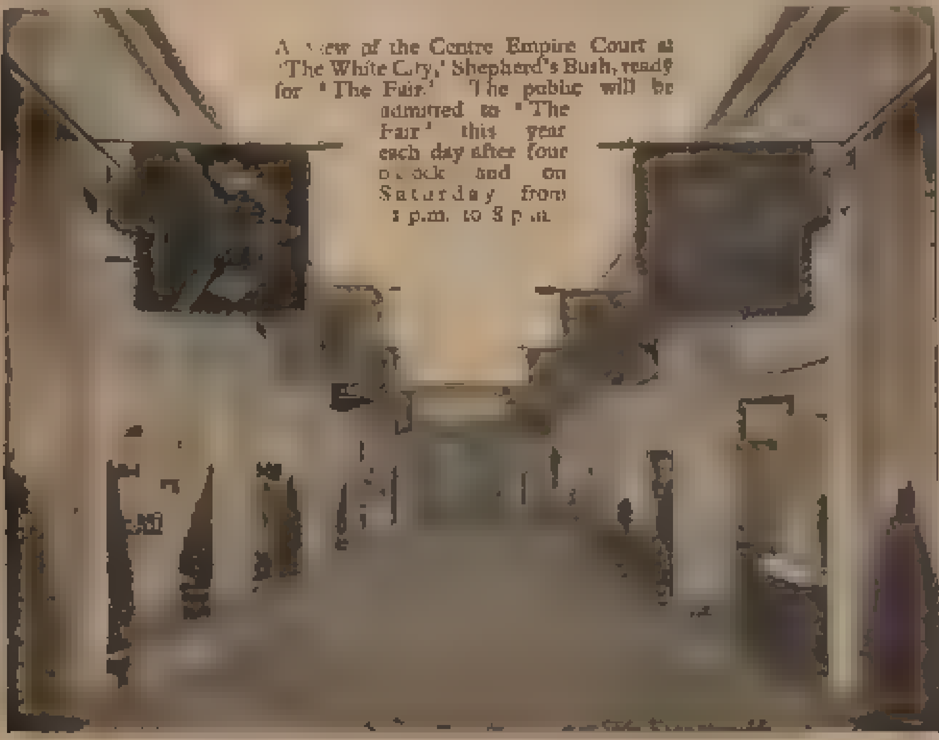
'Please remember that by buying British goods you are helping yourself and your fellow countrymen by reducing taxation and increasing employment.'—
Sir Edward Crowe in a recent broadcast talk.

In all these lines novelty will be the k[illegible]y-note, since many manufacturers now time their production of new lines for the opening of the Fair.

Some idea of the large organization necessary to bring such an exhibition into being may be gained from the following facts. In the London section alone there will be over 2,400 British firms represented, occupying nearly 320,000 square feet of space, involving the erection of stands with a frontage of no less than eight and a half miles. For the past few weeks between 800 and 900 people have been employed at the White City in preparatory construction, and, before the Fair opens, over 3,000 will be at work in the buildings.

To the banquet which celebrates [illegible] opening of this great trade fair are invited members of the Diplomatic Corps, the Dominion High Commissioners and [illegible] General, representative exhibitors from [illegible]e London and Birmingham sections of [illegible]e Fair, and prominent overseas and [illegible] business men.

At each of the banquets held during the [illegible]st three years one of the Princes of [illegible] Royal House, in proposing the toast of the British Industries Fair has used the occasion [illegible] review in brief the results of the past year's trade, and to touch on the prospects of British industry and commerce in [illegible] [illegible]head. This will be the third occasion on which the Prince of Wales has propose[illegible] [illegible].



A view of the Centre Empire Court at 'The White City,' Shepherd's Bush, ready for 'The Fair.' The public will be admitted to 'The Fair' this year each day after four o'clock and on Saturday from 1 p.m. to 8 p.m.

8.40
The Prince of Wales

MONDAY, FEBRUARY 18
2LO LONDON & 5XX DAVENTRY
(356 M. 830 KC.) (1,562.5 M. 193 KC.)

11.0
Another Bridge Broadcast

10.15 a.m. The Daily Service

10.30 [illegible] Signal, Greenwich; [illegible]

10.45 [illegible] M. I. [illegible] LL.B. [illegible] The Law [illegible]

11.0 [illegible] Quintet in B Minor .... *Brahms*

12.0 A [illegible] Concert [illegible]

12.30 [illegible] B.B.C. Dance Orchestra

1.0 The [illegible] Hotel Orchestra
Directed by Leonardo Kemp
From the Piccadilly Hotel

2.0 Broadcast [illegible] [illegible] for [illegible] German, by Otto Siepmann—[illegible] Die [illegible] and Die Kraniche des Ibykus

2.25 Musical Interlude

2.30 Miss Rhoda Power: 'What the Onlooker Saw [illegible] III—Tudor [illegible] The Discovery of the Bermudas'

2.55 Musical Interlude

3.5 Miss Rhoda Power: 'Stories from Mythology and Folk-lore: The Story of the First Hyacinth'

3.20 Musical Interlude

3.30 **A Ballad Concert**
Minnea Woodhead (Soprano)
Robert Beresford (Baritone)
George A[illegible] (F[illegible])

4.15 Alphonse du Clos and his Orchestra
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR:
Some of 'Seven Songs of Childhood' (*Granville Bantock*), sung by Eva [illegible]
'How the Duke Looked After Himself'—a whimsical story written by Norman Hunter
'Gopak' (*Moussorgsky*)
and other Piano Solos, played by Cecil Dixon
'Slippery Ann' (*Maud Morin*), a Girls' School Story

6.0 'My Day's Work—VII, A Country Doctor's Dispenser'

6.15 Time Signal, Greenwich; Weather Forecast, First General News Bulletin

6.30 Girl Guide Talk

6.45 THE FOUNDATIONS OF MUSIC
Handel's Violin Sonatas
Played by Eda Kersey
Sonata in G Minor
Andante, un poco lento; Allegro; Adagio; Allegro

7.0 Mr. James Agate: Dramatic Criticism

7.15 Musical Interlude

7.25 M[illegible] E. M. S[illegible]: French Talk [illegible] A Practical Demonstration with an English S[illegible]

7.45 **Vaudeville**
Dorothy McBlain (The G[illegible] who Whistles in [illegible])
[illegible]
[illegible]
Gwen Lewis [illegible]
Albert Whelan [illegible]
[illegible] Dance Orchestra

8.40 **H.R.H. The Prince of Wales**
Speech [illegible] British Industries Fair Banquet
[illegible] Mansion House
[illegible]

ON THE AIR TONIGHT

7.45 VAUDEVILLE *with* ALBERT WHELAN RUDY STARITA JACK MORRISON DOROTHY McBLAIN GWEN LEWIS	8.40 A Speech by H.R.H. THE PRINCE OF WALES *at the* British Industries Fair Banquet *Relayed from* The Mansion House
9.35 CHAMBER MUSIC *with* The Poltronieri String Quartet The International String Quartet Ethel Bartlett *and* Rae Robertson *(Duets on two pianofortes)*	11.0 AUCTION BRIDGE *A Hand played by* Major H. S. Browning Mr. A. E. Manning Foster Mrs. Stafford Northcote *and* Mr. Jack Dalton

9.0 Weather Forecast, Second General News Bulletin; Local Announcements. (*Daventry only*) Shipping Forecast

9.20 DOROTHY WARD
and
SHAUN GLENVILLE
(At Home and Abroad-casting)

9.35 **Chamber Music**
The Poltronieri String Quartet
Alberto Poltronieri (Violin); Guido Ferrari (Violin); Fiorenzo Mora (Viola); Antonio Valisi (Violoncello)
The International String Quartet
André Mangeot (Violin); Boris Pecker (Violin); Frank Howard (Viola); Herbert Walenn (Violoncello)
Ethel Bartlett and Rae Robertson
(Duets on Two Pianofortes)
Poltronieri and International Quartets
Octet in E Flat, Op. 20 .... *Mendelssohn*
Allegro moderato ma con fuoco; Andante; Scherzo—Allegro leggierissimo; Presto

THIS is an even more youthful work of Mendelssohn's than the *Midsummer Night's Dream* [illegible] the great masters might have been glad to [illegible] in his first Symphony, instead of the [illegible]

The [illegible] instruments, four violins, two violas, two violoncellos—a double string quartet in effect—and there are four [illegible]. The [illegible] vigorous, the second, the slow movement [illegible] something like the [illegible] light-hearted measure as the *Midsummer Night's Dream* music, recalling its fairies, and the last is in fugal form. A theme from the scherzo reappears in it; Mendelssohn was among the first of the great masters to make use of this device of recalling an earlier movement in the course of a later one.

10.5 Ethel Bartlett and Rae Robertson
Concerto Pathétique .... *Liszt*

10.20 Poltronieri and International Quartets
Octet in One Movement
Eugene Goossens
(*First Performance*)

10.40 Ethel Bartlett and Rae Robertson
[illegible]

10.50 Poltronieri and International Quartets
Scherzo from Octet in A ... *Svendsen*

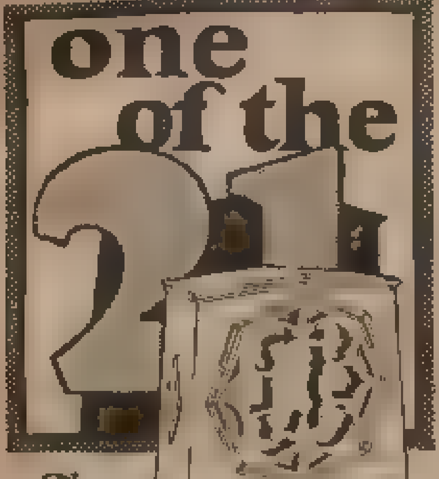
AT one youthful stage in his career Svendsen's fortunes were at rather low ebb, when a timely grant from his King saved the situation. It may well be that that has something to do with the dedication of this Octet, one of his early works, to Her Majesty the Queen of Sweden and Norway. A violinist himself, before he turned in earnest to composition, he knew well how to write for strings, and the Octet, for a double string quartet, is admirably laid out for the instruments.

11.0 **A Hand at Auction Bridge**
played by
Major H. S. Browning, Mr. A. E. Manning Foster, Mrs. Stafford Northcote, and Mr. Jack Dalton

TONIGHT'S bridge broadcast will be run on rather different lines from the two that have preceded it. The deal will not be known to the players themselves before they enter the Studio, but it will be announced over the microphone. Listeners are, therefore, asked to have ready a pack of cards, sorted into suits, so that they can deal the hand when it is announced.

11.15-12.0 (*Daventry only*) DANCE MUSIC
Ambrose's Band from the May Fair Hotel

(*Monday's Programmes continued on page 354.*)



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MONDAY, FEBRUARY 18

5GB DAVENTRY EXPERIMENTAL

(49[illegible] M. [illegible] KC.)

[illegible]

'From the Operas'

3.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS

ORCHESTRA
Overture, 'Iphigenia in Aulis' ... *Gluck*
L[illegible] GORDON (Baritone)
M[illegible] my Girl ... *Aitken*
The [illegible]bler's Song ('Chu Chin Chow') ... *N[illegible]*
ORCHESTRA
First Selection ('Scheherazade') ... *[illegible]*
[illegible]
[illegible]
Caprice, [illegible] ... *[illegible]*
Ballet Suite ('The [illegible]') ... *[illegible]*

4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

CECIL HARRINGTON and J[illegible] (in Syncopation and Harmony)

5.0 A Ballad Concert

HELEN OGILVIE (Soprano)
On Wings of Song ... *Mendelssohn*
A Birthday ... *[illegible]*
The [illegible] ... *Hoagh*
W[illegible] Wisp ... *[illegible]*

5.8 FRANK POULTON (Baritone)
A [illegible] that lives for you ... *[illegible]*
My lady ... *J. M. Capel*
Don Juan's Serenade ... *[illegible]*

5.15 HELEN OGILVIE
She wandered down the mountain side ... *[illegible]*
[illegible]
Sing to me, [illegible]

5.22 FRANK POULTON
The Fishermen of [illegible] ... *[illegible]*
High Barbaree ... *[illegible]*
Devon, O Devon ([illegible] the Sea) ... *[illegible]*

[illegible] THE CHILDREN'S HOUR

(From Birmingham)

'Fair Maids of February,' by Jessie Bayliss Elliott, D.Sc.

Songs and Duets by EMILIE WALDRON (Soprano) and PHILIP TAYLOR (Tenor).

CHRISSIE THOMAS (Mandoline)

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation Street

Overture, 'Lurline' ... *Wallace*
DENHAM CHARLES (Bass)
If ever I meet the Sergeant T[illegible] ... *[illegible]*

6.45 ORCHESTRA
[illegible] ... *[illegible]*
Scherzo ('A Midsummer Night's Dream') ... *Mendelssohn*
CHARLES BADHAM (Pianoforte)
Autumn ... *Chaminade*

7.5 DENHAM CHARLES
Don't marry Monday ... *David R[illegible]*
ORCHESTRA
[illegible], Monsieur Beaucaire ... *[illegible]*

7.25 NORRIS STANLEY (Violin)
Spanish Dance ... *de Falla, [illegible]*
Andantino ... *Martini, [illegible]*
DENHAM CHARLES
[illegible] dance at our Wedding ... *Sanderson*

7.45 ORCHESTRA
[illegible] 'Tannhäuser' ... *Wagner*

8.0 A Ballad Concert

HERBERT THORPE (Tenor)
Come into the garden, Maud ... *[illegible]*
The Gentle Maiden ... *[illegible]*
La Spagnola (Neapolitan) ... *[illegible]*

8.8 ELSIE GRIFFIN (Soprano)
June is calling ... *[illegible]*
If there were dreams to sell ... *[illegible]*
The Connemara Shore ... *Howard F[illegible]*
Winter ... *[illegible]*

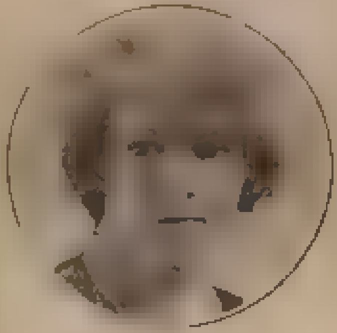
8.15 EDWARD J. ROBINSON (Violoncello)
[illegible]
Allegro appassionato ... *[illegible]*

[illegible] B[illegible] (Bass)
Song of the Volga Boatmen ... *arr. Chaliapin Koen[illegible]*
Uncle Rome ... *[illegible]*
When the Sun Goes Down ... *Fabian Jackson*

8.32 ELSIE GRIFFIN
Morn [illegible] ... *[illegible]*
I know a Bank ... *[illegible]*
[illegible] just for [illegible]

8.40 EDWARD J. R[illegible]
[illegible]

8.50 HERBERT THORPE
[illegible]
The Ballad S[illegible]
The Optimist and the [illegible] ... *Laurie Bowen*



ELSIE GRIFFIN,
the former d'Oyly Carte star, sings in the Ballad Concert tonight at 8.0.

9.0 'From the Operas'

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS
[illegible]
Conducted by JOSEPH LEWIS
TREFOR JONES (Tenor)
HOWARD FRY (Baritone)

CARMEN
(Bizet)

Prelude
Flower Song, 'See here thy flowers'
Toreador's Song, 'Sirs, your Toast'

9.12 'THE MAGIC FLUTE'
(Mozart)

Overture
Oh, loveliness beyond compare
O Isis and Osiris
Yet once again we come to greet thee

9.27 'I PAGLIACCI'
(Leoncavallo)

Prologue
On with the Motley

9.40 'IDOMENEO'
([illegible])

Sweet peace descending
To thee, mighty Neptune

9.50 'THE LILY OF KILLARNEY'
(Benedict)

The Moon hath raised

'CAVALLERIA RUSTICANA'
(Mascagni)

Intermezzo

10.0 WEATHER FORECAST, S[illegible] NEWS BULLETIN

10.15 DANCE MUSIC: CIRO'S CLUB BAND, directed by RAMON NEWTON, from Ciro's Club

11.0-11.15 AMBROSE'S BAND from the May Fair H[illegible]

Monday's Programmes continued (February 18)

5WA CARDIFF. 353.0 M. 850 kC.

1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales

National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)

Selection, 'The Mastersingers' .... Wagner
Symphonic Poem, 'Rouet d'Omphale' [illegible] .... Saint-Saëns
Suite, 'The Language of Flowers' .... Cowen

ONE of the most scholarly of composers, Saint-Saëns turned more than once to the classical mythology for his subjects; in this symphonic poem he sets before us Ovid's story of Hercules' submission to Omphale, of his taking her place at the spinning wheel among her women, the while she donned his lion's skin and held his club, striking him with her sandals for his clumsiness. Saint-Saëns meant his music to [illegible]

The poem begins with a prelude, suggesting the spinning wheel [illegible] a dainty, tripping tune portrays Omphale. A [illegible] rising to a passionate fervour and falling soon into a quieter mood, and then we hear, in a tune of short crisp notes—an altered form of Hercules' tune—Omphale's use of her sandals in the time-hallowed fashion which the story tells.

All these tunes, as well as one more, closely akin to [illegible] the spinning-wheel music has returned, the piece comes to an end very softly.

MUCH of Sir Frederic Cowen's bright and wholesome music deals with one picturesque aspect or another of England, particularly England of the open air and the changing seasons. In this bright and graceful Suite, the movements are based on the old-fashioned tradition by which each of the flowers had a significance of its own. There are in all six movements as follows:—

(1) Innocence (the Daisy).
(2) First emotions of love (Lilac).
(3) Fascination (Fern).
(4) Folly (Columbine).
(5) Elegance and Grace (Yellow Jasmine).
(6) Gaiety (The Lily).

2.30 Broadcast to Schools
S.B. from Swansea

2.55 London Programme relayed from Daventry

4.45 Mrs. D. Portway Dobson: 'City Life in the Middle Ages: The Play of the City—Sports and Games'

5.0 John Stean's Carlton Celebrity Orchestra
Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 *S.B. from Swansea*

6.45 *S.B. from London* (9.15 Local Announcements)

9.35-11.0 Burke in Bristol

An Evening with Music at the House of Hannah More

by Frood Tyler

Characters

Edmund Burke, M.P. for Bristol
Mrs. Burke, his wife
Richard Champion, friend of Burke
Hannah More
Guests, Musicians, etc.

Scene: A room in Hannah More's house in Park Street, Bristol, on a night in 1776.

'If a man were to go by chance at the same time with Burke under a shed, to shun a shower, he would say—this is an extraordinary man.'

(*Dr. Johnson*)

BURKE IN BRISTOL.

This is the bicentenary year of the birth of Edmund Burke, who was M.P. for Bristol from 1774 to 1780, and tonight's programme from Cardiff will recall one of his visits to the house of Hannah More. Here are contemporary portraits of the great orator and his hostess.

Songs by Irene Taylor (Soprano)
Seymour Dossor (Tenor)
Incidental Music by The National Orchestra
[illegible] String Quartet

THIS is the bicentenary year of the birth of Edmund Burke, the great orator and political philosopher. Burke, whom Macaulay described as 'the greatest man since Milton,' was Member of Parliament for Bristol from 1774 to 1780. During that time he was a frequent visitor to the house of Hannah More, then at the threshold of her fame, whom he had met in London at the house of Sir Joshua Reynolds.

11.0-11.15 *S.B. from London*

5SX SWANSEA. 294.1 M. 1,020 kC.

1.15-2.0 *S.B. from Cardiff*

2.30 Broadcast to Schools:
Professor Mary Williams: 'The Folk Tales of Wales—VI, Will-o'-the-Wisp and Phantom Funerals' (Hen Chwedlau Cymru—VI, Gwrach y Rhibyn a'r Toili)

2.55 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

(*Swansea Programme continued on page 300.*)

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Monday's Programmes continued (February 18)

(*Swansea Programmes continued from page 390.*)

6.30 For West Wales Girl Guides

6.45 *S.B. from London*

9.15 Musical Interlude relayed from London

9.20-11.15 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.0 London Programme relayed from Daventry

[illegible] *S.B. from London*

6.30 For Girl Guides

6.45-11.15 *S.B. from London* (9.15 Local Announcements)

5PY PLYMOUTH. 390.5 M. 757 KC.

2.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
From A to Z
'The Beginning of the Cable' (*G. G. Jackson*) is described in detail
'Wherefores and Whys' (*[illegible]*) are sung in concert—until we say Au revoir in our [illegible] of [illegible]

6.0 London Programme relayed from Daventry

6.15-11.15 *S.B. from London* (9.15 Local Announcements)

2ZY MANCHESTER. 378.5 M. 793 KC.

2.0 London Programme relayed from Daventry

3.20 The Northern Wireless Orchestra

March, 'London Scenes'	*Haines*
Overture, 'Die Fledermaus' ('The Bat')	*Strauss*
Valse Lyrique	*Sibelius*

A. W. JACQUES (Entertainer)

ORCHESTRA

Barcarolle	*Tchaikovsky*
Invitation to the Waltz	*Weber*

ROY WARBURTON (Tenor)

Come away, death	*Quilter*
O, Mistress Mine	*Quilter*
Blow, blow, thou winter wind	*Quilter*

ORCHESTRA

Selection, 'A Life for the Czar'	*Glinka*

A. W. JACQUES

ORCHESTRA

Three Dances	*Cyril Scott*
Gavotte; Eccentric Dance; English Dance	

ROY WARBURTON

So Fair a Flower	*Löhr*
Ninetta	*Brewer*
I know of two bright eyes	*Clutsam*

ORCHESTRA

Shadow Dance ('Dinorah')	*Meyerbeer*
Evensong	*[illegible]*
In a Pagoda	*Bratton*
Gopak (Russian [illegible])	*Moussorgsky*

5.15 THE CHILDREN'S HOUR
S.B. from Leeds
Earth, Air, Fire, Water
Songs sung by DOROTHY KITCHEN and J. WOOD [illegible]

6.0 London Programme relayed from Daventry

6.15-11.15 *S.B. from London* (9.15 Local Announcements)

Other Stations.

5NO NEWCASTLE. [illegible]

2.0.—London Programme relayed from Daventry. 2.30—Broadcast to Schools: Mr. Frank Sargent, F.R.A.S., Popular [illegible] 3.0.—London Programme relayed from Daventry. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15-11.0.—S.B. from London.

5SC GLASGOW. [illegible]

3.0.—Broadcast to Schools. [illegible] 3.15.—[illegible] 3.30.—A Ballad Concert. [illegible] Fantasia Sullivan. 4.45.—Organ Recital by S. W. [illegible] from the New Savoy Picture House. 5.15.—The Children's Hour. 5.58.—[illegible] 6.0.—[illegible] Programme relayed from Daventry. 6.15.—[illegible] 6.30.—[illegible] 6.45.—[illegible] London. 7.45.—Irish Concert. [illegible] The Sally Gardens, and The [illegible] Ennis (Irish Pipes). [illegible] Off in the stilly night (Thomas Moore). [illegible] James A. Ennis: The Independent Hornpipe and Dunphy's Hornpipe (Hornpipe Medley), Gol [illegible] (Lament), The Poor Scholar, Miss Monaghan, Temple Hill (Reel Medley) (Traditional). [illegible] Two Irish [illegible] 8.40.—S.B. from London. 9.15.—[illegible] 9.20.—[illegible] Hark, hark, the lark (Schubert). [illegible] and [illegible] (Strauss). 9.35-11.15.—S.B. from London.

2BD ABERDEEN. [illegible]

3.0.—Broadcast to Schools: S.B. from [illegible] 3.15.—[illegible] Thomson [illegible] 3.30.—[illegible] Prince Igor Dances (Borodin). 3.45.—[illegible] Chalmers (Contralto): A Summer Night (A. Goring Thomas) [illegible] (D. H. Keniff) [illegible] 3.55.—Octet: A Day in Paris (Ketèlbey). 4.5.—[illegible] (Davidson Trost): I'll sing thee songs [illegible] In Summer [illegible] The Garden of Yesterday [illegible] 4.15.—[illegible] 4.30.—[illegible] The Woman and [illegible] 4.40.—[illegible] English [illegible] 4.50.—[illegible] Mona [illegible] Morley [illegible] 5.0.—[illegible] 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—[illegible] 6.45.—S.B. from London. 9.15.—S.B. from Glasgow. 9.20-11.15.—S.B. from London.

2BE BELFAST. [illegible]

12.0-1.0.—[illegible] 2.0-3.30.—London Programme relayed from Daventry. 3.30.—A Light Concert. The Radio Quartet: Overture, 'Orpheus in the Underworld' (Offenbach). Ballet, Coppélia (Delibes) [illegible] to the Sun (Rimsky-Korsakov). 4.0.—[illegible] In Summer Fields, and Sunday (J. Brahms) [illegible] 4.15.—[illegible] Popular Songs (arr. Haynes). Meditation [illegible] 'Oh, Kay' (Gershwin). 4.45.—Organ [illegible] 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 9.30.—[illegible] A Mystery drama in Three Acts by [illegible] 10.30.—Dance Music: Larry Brennan and his Piccadilly Revellers, relayed from the Plaza. 11.0-11.15.—S.B. from London.

A SPECIAL CHURCH RELAY.

ON Sunday evening, February 24, there will be heard from all Stations a Service relayed from St. Cuthbert's Parish Church, Edinburgh. This service is to be specially arranged for broadcasting by the Vicar of St. Cuthbert's, the Rev. George MacLeod, and the Rev. C. H. Ritchie, who will give the address. Mr. Ritchie will be remembered by listeners as the former deputy-vicar of St. Martin-in-the-Fields, where he gained experience of the microphone in what must be the most famous broadcasting church in the world.

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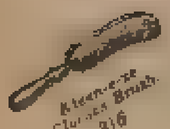

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a Good Morning Cigarette
Player's
a Good Evening Cigarette
PLAYER'S NAVY CUT

7.45 Military Band Concert

TUESDAY, FEBRUARY 19
2LO LONDON & 5XX DAVENTRY
(365 M. 830 KC.) (1,562.5 M. 192 KC.)

9.40 'X = O' and 'Incorrigible'

10.15 a.m. The Daily Service

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 (*Daventry only*) 'Menus and Recipes—Veal and Fish'

11.0 (*Daventry only*) Gramophone Records Miscellaneous

12.0 A CONCERT
CHARLES L. RECORD (Baritone)
THE CELTIC HARP TRIO

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5XX (*Daventry only*)

2.0-2.25. Experimental transmission of still pictures by the Fultograph Process and at this same hour on the remaining days of the week.)

2.30 BROADCAST TO SCHOOLS: Sir WALFORD DAVIES
(a) A Beginner's Course
(b) An Intermediate Course with a Short Concert
(c) A Short Advanced Course

3.30 Musical Interlude

3.35 Monsieur E. M. STEPHAN: Elementary French

4.0 LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

4.15 BROADCAST TO SCHOOLS
The Rev. J. A. NAIRN, D.Litt.: 'The Classics in Translation—III, The Translators of the Augustan Age'

4.30 LOUIS LEVY'S ORCHESTRA
(Continued)

5.15 THE CHILDREN'S HOUR
(*Aboard H.M.S. Skuttlebutt*)
The Scene is the Ward Room, wherein those members of the Ship's Company who have proposed to appear in 'A Grand Concert' to be given tomorrow evening, are gathered together for a final rehearsal

6.0 A Reading from the Poems of JOHN DRINKWATER

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL'S VIOLIN SONATAS
Played by ...

Sonata in F (First Three Movements)
Adagio; Allegro; Largo

7.0 Questions for Women Voters—IX, 'Should Wages be Supplemented by Family Allowances?' A Discussion between Miss ELEANOR RATHBONE and Professor D. H. MACGREGOR

NO one is better qualified to discuss the subject of family allowances than Miss Eleanor Rathbone, whose recent book, 'The Disinherited Family,' did so much to bring the question before the public. To base wages on a supposed family of man, wife and three children means, on Miss Rathbone's showing, that a family wage is going to many wage-earners with no family obligations, and that those with large families get too little for their needs. Professor MacGregor will discuss the practical side of this problem with Miss Rathbone.

7.15 Musical Interlude

7.25 Professor W. E. S... 'Modern Civilization—V, ... Unbreakable Glass.' *S.B. from* ...

7.45 A MILITARY BAND CONCERT
FRANCIS RUSSELL (Tenor)
LOUIS PRESKAI (Violin)

X=O
Tonight at 9.40

A Night of the Trojan War
A Play by
JOHN DRINKWATER

The Characters

Pronax, Salvius } Greeks
Ilus, Capys } Trojans
A Greek Sentinel
A Greek Servant

The Action passes between the Greek tents and the Trojan walls, ...

'INCORRIGIBLE'
A One-Act Play
by
A. J. TALBOT

The Characters

Edward Pilkins, an author who has yet to arrive
Aubrey Smythe, Oliver Smith, ... Smith { (Literary and dramatic ...) } present day, 1675, ...
Tut-Tut Smith, Lord High Critic at Pharaoh's Court shortly after the Exodus
John Bunyan, William Shakespeare, Moses } The well known authors
Turnkey
Hebrew Servant

Scene 1.—Edward Pilkins' flat
Scene 2.—Bunyan's cell in Bedford Gaol, 1675
Scene 3.—Shakespeare's garret in London, 1587
Scene 4.—Somewhere in Sinai after the Exodus
Scene 5.—Edward Pilkins' garret

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'Oberon' ..... *Weber*

THE Overture opens with a call ... Oberon's horn, twice repeated, with a soft fairy-like theme on the strings responding to it. All the first section is fairy music ... order, and then, with a sudden crash, we are transported to the rush of the mortal world. The first part of the quick section which follows comes to an end ... of the horn ... of the fairy music, and then there is a very lively theme played first by clarinet and afterwards by violins. The ... Court of Oberon.

7.55 FRANCIS RUSSELL
... *Bantock*
...

8.2 LOUIS PRESKAI
...
John Collett, arr. Alfred Moffat

8.10 BAND
Selection, 'The ...'

8.25 FRANCIS RUSSELL
L'Alba Separa .... *Tosti*
Sigh no more .... *Aiken*
I saw from the beach (Old Irish) .. *arr. Herbert Hughes*

8.35 LOUIS PRESKAI
Romanza ...
Am Springbrunnen (At the Fountain) *Schumann, arr. Rudorff*

8.44 BAND
Ballet, 'Les Erinnyes' .... *Massenet*
Danse Grecque; Le Troyenne regrettant sa patrie; Finale

8.0-8.30 (*Daventry only*) Professor LEONARD RUSSELL: 'The Modern Outlook' How it Arose—V, The Reasons of the Heart.' Relayed from Birmingham

IN his penultimate talk Professor Russell considers whether those reasons of the heart which men so often accept and act upon, in preference to pure reason and the evidence of the senses, are more reliable as pointers to individual and national life. He gives some account of Kant and the famous conflict between science and morals and the relation of morals to faith.

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener'

9.35 Local Announcements. (*Daventry only*) Shipping Forecast

9.40 Two Plays
(*See centre of page*)

10.40 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel

11.30-12.0 ABE LYMAN and his CALIFORNIANS, from the Kit-Cat Restaurant.

Tuesday's Programmes continued on page 305.

THE CHEERFUL MIND WHICH WINS SUCCESS.

How To Banish Depression and Rid Yourself of Morbid Thoughts.

IT is the cheerful mind which triumphs. It is the man or woman who gets up in the morning full of zest for the [illegible] and successfully.

This is one of the secrets of the popu[illegible] of Pelmanism. People are taking up P[illegible] [illegible] ishes Depression and Morbid Thoughts, develops [illegible] healthy and rational Optimism, and thus enables those who have adopted it to [illegible] a fuller, richer, and more enjoyable life.

What Pelmanism is Doing.

In a book entitled "The Efficient Mind," which you can obtain free of charge to-day, you will read something about the wonderful work that Pelmanism is doing as described in reports from men and women of every type and occupation. You will read how Pelmanism trains the senses and brings increased power and energy to your mind; how it strengthens your Will; how it develops your Personality; how it cultivates those factors which make for Courage, Initiative, and Determination; how it banishes Timidity and Nervousness, and drives away dark, gloomy, morbid, and "defeatist thoughts"; how it helps you to take up a more cheerful and optimistic attitude towards life; how it enables you to cultivate a fuller appreciation of the finer and more beautiful aspects of existence.

Here are a few extracts from letters received from men and women who have taken up Pelmanism, describing some of the benefits they have secured:—

A Civil Servant writes: "I began the course in a state of mental distress caused by fears and a foreboding of evil. I have succeeded in regaining confidence and driving these (fears) away. I have thus acquired a calmness of outlook that reflects itself in my work, in my conversation and in my appearance."

An Accountant writes that Pelmanism has shown him "how to overcome that paralysing feeling of inferiority."

A Typist states that she has abolished groundless fears and now leads a much more happy life.

A Student writes: "First and foremost I have learned to take a more cheerful and optimistic view of life and to put more confidence in [illegible] own abilities. Improved in memory through exercise of sense organs. More control over the Will and hence more Concentration."

A Nurse writes: "I have a much brighter outlook on life and have to a large extent regained poise of mind and body. [illegible] or dismal I may feel on awakening, before I am half-way through the exercises I feel quite cheerful and ready for anything."

A Housewife writes: "My greatest difficulty in life was the finding of contentment and happiness. As I progressed through the [illegible] my character changed. At the present [illegible] I am more content and happy than I have [illegible] been before in my life."

A Retail Tradesman writes: "Previous to taking up this course I was absolutely dead to the beautiful things of this world. To make money—no matter what way it was acquired—was my only idea. Now I have found that money is not everything. Pelmanism leads one to the path of happiness and contentment."

A Teacher writes: "I have more self-confidence and am not so subject to fits of depression."

An Assistant Analyst writes: "I am more efficient now than before I commenced the Course. Before taking the Course I had occasional feelings of Depression, but I have found a sure cure for this in Pelmanism. My response to the beauties of Nature is greatly increased owing to improved powers of Observation, and a walk in the country is now a delight—whereas I used to look on it as a mere physical exercise."

A Mining Student writes: "The most important benefit is the general improvement of my outlook on life. Formerly I took life as it came without asking myself any question about its laws or consequences. Now I have learned to observe, to analyse and to compare [illegible] concentrate and find interest in everything. Recently I have passed a difficult entrance examination. This is due to a new spirit and aim in life."

A Major, D.S.O., M.C., writes that he has secured the following seven benefits as a result of taking the Pelman Course:—

1. [illegible]
2. Memory has improved;
3. Imagination stimulated;
4. Less effort required to take up work de[illegible];
5. Socially, mix much better, and endure those who previously bored;
6. Less self-conscious as a speaker;
7. Generally more purpose and pleasure in life.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such defects and weaknesses as:—

Depression	Mind Wandering
Timidity	The "Inferiority Complex"
Shyness	Indecision
Forgetfulness	Weakness of Will
The Worry Habit	"Defeatism"
Unnecessary Fears	Procrastination
Indefiniteness	Brain Fag

which interfere with the effective working power of the brain, and in their place it develops such strong positive, vital qualities as:

—Concentration	—Organising Power
—Observation	—Directive Ability
—Perception	—Forcefulness
—Optimism	—Courage
—Cheerfulness	—Self-Confidence
—Judgment	—Self-Control
—Initiative	—Tact
—Will-Power	—Reliability
—Decision	—Driving Force
—Originality	—Salesmanship
—Resourcefulness	—Business Acumen

And a Reliable Memory.

All qualities of the utmost value in every walk of life.

THE FOLLOWING LETTER FROM A DOCTOR HAS JUST BEEN RECEIVED BY THE PELMAN INSTITUTE.

"As I mentioned when entering for the Course I wished to sit for the M.B. Lond. in November, 1928. Everyone who might be supposed to know anything about this exam. and my prospects said that I could not do the work in the time, as I was in a busy general practice. My [illegible] almost refused to let me enter. As a result, I thought the only chance of passing lay in developing a really good memory, mine at the time being very poor. I therefore decided to take a course of Pelmanism, concluding that at the worst I could be no worse off, and I [illegible] some benefit, although, I must admit, [illegible] being wasted.

As you know, I have only completed 7 lessons out of the 12. In spite of this I have passed the examination with something to [illegible] This is very pleasing to me, and I [illegible] astonished I am at the wonderful way in which my memory has improved. My outlook on life has also changed, and ambition has been re-awakened. Even if I obtain no further benefit, I shall always have cause to be thankful that I took up Pelmanism."

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To develop Concentration,
To act with foresight and decision,
To become a first-rate organiser,
To develop Initiative,
To become a clever salesman,
To originate new ideas,
To acquire a strong personality,
To banish Depression,
To talk and speak convincingly,
To work more easily and efficiently,
To cultivate a perfect memory,
To win the confidence of others,
To appreciate more fully the beauties of Art and Nature,
To widen your intellectual outlook,
To deepen and enrich your life,

Write
for a copy
of the Book
TO-DAY

you should send to-day for a copy of "The Efficient Mind," which will be sent you by return, gratis and post free.

The coupon is below. Post it to-day to the Pelman Institute, 95 Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The E[illegible] Mind" and particulars enabling you to [illegible] the Pelman Course on specially convenient terms. Write or call for this free book to-day.

[illegible] The Chief Consultant will be delighted to have a talk with them [illegible]

POST THIS FREE COUPON TO-DAY.

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95, Pelman House, Bloomsbury Street, London, W.C.1.

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ADDRESS ....

OCCUPATION ....

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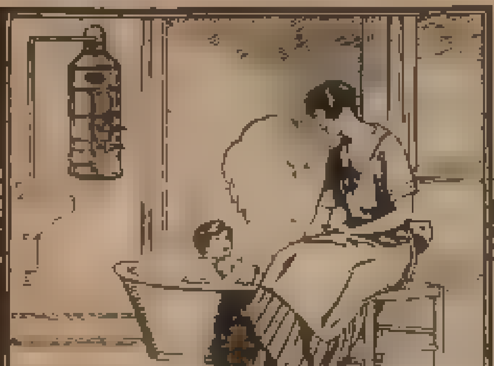

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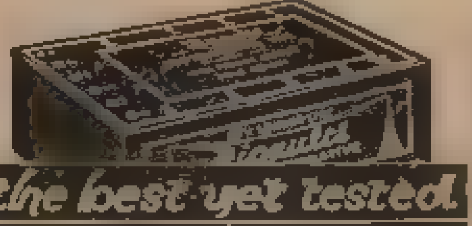

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HOME, HEALTH AND GARDEN.

(*Continued from page 390.*)

Boxes of not [illegible] 6 inches in [illegible] soil is quite [illegible] your garden will be perf[illegible] [illegible] of mature [illegible] and when the [illegible] seedlings begin to [illegible] through the [illegible] hardy treat[illegible] after [illegible] shaking off the old potting soil from the roots, transplant them firmly into their per[illegible] position [illegible]

Perhaps you [illegible] greenhouse. [illegible] during late February or Mar[illegible] 1½ inches deep made with the point of [illegible] is wise to allow for possible losses and [illegible] seeds 2 or 3 inches apart, they can, of course, be thinned out later, if necessary. After transplanting, your Sweet Peas will need little attention beyond an occasional hoeing, but it is advisable to give [illegible] their supports early. The first flowers will come along in June, and if you consider the plants are not quite as tall or as vigorous as they should be harden your heart and [illegible] off every [illegible] enough to handle [illegible] a better chance. In [illegible] them still further by applying a [illegible] horse litter or spent hops round their [illegible]

Regularly remove all flowers, keep on doing so as they open, for if seed pods are allowed to form they will act as a brake on growth.—*From a talk by C. W. J. [illegible]*

This Week in the Garden.

If weather permits it is a good time to overhaul the rock garden. All dead [illegible] material should be removed, as [illegible] a harbour for slugs. Where groups of [illegible] have died the old soil ought to be [illegible] and replaced with fresh compost varying [illegible] position according to the kind of plants [illegible] [illegible]led to grow. It is an advantage if this [illegible] done a few weeks before planting, so that the soil may have time to settle down.

Do not be in haste to fork over the [illegible] border, where quantities of bulbous plants [illegible] bulbs are destro[illegible] plants are [illegible] the operation is when the plants [illegible] peep through. Then make all clean and [illegible] lightly fork the ground over between [illegible] [illegible] Plant [illegible] 6ins. to 8ins. apart. On heavy soils it is well to place a layer of sharp sand below them, and a thin covering on top. Plant the ranunculuses with their claws downwards.

Lawns that require overhauling should be taken in hand at once. Bare patches should be forked up and some fresh soil added in preparation for seed sowing, or relaid with turf. If the grass requires a stimulant, which is generally the case where it is kept constantly mown during the growing season, bone meal at the rate of [illegible] the square yard, mixed with sifted soil, [illegible] found beneficial and lasting.

Whenever the soil is in a suitable condition shallots should be planted witho[illegible] can be grown along the margins [illegible] quarters. They prefer a light medium, [illegible] which has been liberally manured for [illegible] crop.—*Royal Horticultural Society's Bulletin.*

Listeners who wish to have a printed copy of the "[illegible]" recipes broadcast from 5XX on Feb. 6th should send a postcard to the Empire Marketing Board, 2, Queen Anne's Gate Buildings, London, S.W.1.

TUESDAY, FEBRUARY 19

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 677 KC.)

[illegible]

'The Emerald Isle'

3.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

4.0 **An Orchestral Programme**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Hamlet' ... *[illegible] Bach*

HEDDLE NASH (Tenor)
A Mood ... *[illegible]*
I love the jocund dance ... *Walford Davies*
The Shepherd's Song ... *Elgar*

4.22 ORCHESTRA
Idyll, 'The Banks of Green Willow' ... *Butterworth*

KATHLEEN COOPER (Pianoforte)
[illegible] D ... *Mozart*
[illegible] ... *Leonardo Leo*
[illegible] in C ... *Scarlatti*

4.35 ORCHESTRA
Serenade ... *Percy Pitt*

THIS Serenade by the B.B.C.'s own Music Director, is in five movements. The first is an *Allegretto Scherzando* with the [illegible] introducing the [illegible] reiterated staccato [illegible] from [illegible]. The whole movement is built [illegible] on that first theme or fragments of it and [illegible] out [illegible] cal in spirit.

The second movement, *Alla marcia*, begins quite softly—flutes, second violins and violas announcing the theme. The movement grows in strength and volume, to die away again softly at the end.

The third movement is a sad little *Intermezzo*, [illegible] the horn. The movement works up to a strong climax but the end is once more in the quiet mood of the beginning. The harp, which has had an effective share of the earlier movements, takes a leading part in number four—*Pizzicato*. The strings play plucked notes almost throughout, while the winds have little snatches of melody, in which for a moment the strings join them.

The last movement is a Gavotte—*Alla Gavotta*, in which the strings have the first strain alone. The next section is for full orchestra, and after each of these has been repeated in the traditional way, there is a Musette, mainly in the hands of the woodwinds, while the strings, and later the bassoon, furnish the steady bass which represents the drone. Then the Gavotte returns in slightly altered guise.

HEDDLE NASH
The Vagabond ... *Vaughan Williams*
And yet I love her till I die
Love is a Bable } *Parry*

4.58 ORCHESTRA
Introduction and Valse ('Eugene Onegin') ... *Tchaikovsky*

KATHLEEN COOPER
[illegible] ... *[illegible]*
Impromptu in F Sharp ... *Chopin*

5.14 ORCHESTRA
'Coppelia' Selections from the First and Second Suites ... *Delibes*

5.30 THE CHILDREN'S HOUR
(From Birmingham)
'The Sailor of Dreams' [illegible] J. B. [illegible]
Songs by HEDDLE NASH [illegible] and HAROLD CASEY (Baritone)

6.15 TIME SIGNAL [illegible] WEATHER FORECAST [illegible] NEWS BULLETIN

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
TARRANT BAILEY, JUNR. (Banjo Solos)

8.0 **A Recital**
JOHN THORNE (Baritone)
JAMES CHING (Pianoforte)

JAMES CHING
Toccata and Fugue in E Minor
Fantasia in C Minor } *Bach*

8.10 JOHN THORNE
Lehn deine Wang an meine Wang (Lay thy cheek on [illegible]); Marie; Waldesgespräch (Voices of the Woods) ... *Jensen*

8.18 JAMES CHING
Two Preludes ... *Stanley Wilson*
Second Monograph ... *James Ching*
Concert Study in F Minor ... *Dohnanyi*

8.28 JOHN THORNE
Night and Day to his Mistress ... *Henry Lawes*
O come, O come, my dearest ... *Arne*
The Song of Momus to Mars ... *Boyce*
[illegible] ... *[illegible]*

The two famous composers who composed the music of *The Emerald Isle*—Sir Edward German (left) and Sir Arthur Sullivan.

8.35 **'The Emerald Isle'**
or
'The Caves of Carrig-Cleena'
A Comic Opera in Two Acts
Written by BASIL HOOD
Composed by ARTHUR SULLIVAN and EDWARD GERMAN
(For the characters, and other details, see London's programme for Wednesday on page 398.)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 APRIL PENDARVIS (Contralto)
THE [illegible] ORCHESTRA
Overture, 'Morning, Noon and Night' ... *Suppé*
Intermezzo, 'Love in Cloverland' ... *Leo Peter*

APRIL PENDARVIS
At Dawning ... *Cadman*
A [illegible] Prayer ... *Barbara Hope*

ORCHESTRA
Selection from the Works of Tchaikovsky

APRIL PENDARVIS
Sewing Song ... *Sanderson*
The Kerry Dance ... *Molloy*

ORCHESTRA
Selection, 'Il Trovatore'

APRIL PENDARVIS
Songs my Mother taught me ... *Dvořák*
The Lime Tree ... *[illegible]*

ORCHESTRA
Minuet in E Flat ... *Mozart*
Prelude in C Sharp Minor ... *Rachmaninov*
Day of Longing ... *[illegible]*

(Tuesday's Programmes continued on page 396.)

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Actual Cash drawn if assured be living at end of 30 years	845	0	0
Total Actual Cost in 30 years	434	7	6
PROFIT	410	2	6

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It is assumed that the present rates of Income Tax Rebate and Reversionary Bonus are maintained.

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P.P.57

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Tuesday's Programmes continued (February 19)

5WA CARDIFF. 353.2 M. 850 kC.

2.30 London Programme relayed from Daventry

4.30-5.0 ARCHIE ROBERTS' DANCE BAND Relayed from *The South Wales Pure Food and Cookery Exhibition at the Drill Hall, Cardiff*

5.0 Mr. ISAAC J. WILLIAMS: 'At the Sign of [illegible]—[illegible] Hints on House Decorating'

PAINTS, varnishes and distempers are easy to buy but [illegible]. Sometimes the [illegible] and [illegible] the time [illegible] stead.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 A Welsh Interlude

S.B. from Swansea

7.25 Professor W. E. S. TURNER: 'Glass in [illegible]—V, Breakable and Unbreakable Glass' *S.B. from Sheffield*

7.45 A Ladies' Night

ELUNED LEYSHON (Violin) and NINA JONES (Pianoforte)
First Movement, Sonata, Op. [illegible] *Dohnanyi*

ERNST VON DOHNANYI whose [illegible] listeners have had several opportunities [illegible] of the ultra-moderns who bid defiance to all the older rules and traditions. Fresh and original though his music is, it is tuneful melodious and easy to enjoy, and the Sonata for violin and pianoforte is a good example of his style.

Although only the first and last movements are to be played in this programme, the Sonata is intended to be played right through without a break, the three movements following on one another continuously. The first is bold and impassioned, with a long melody which the violin plays at the outset. There are other fragmentary tunes, but it is this big one which really dominates the movement.

The second, which is being omitted this evening, is a theme with a set of free variations following on it. The theme itself is a simple one, in swift tempo, but with something of tenderness in its strain; the first variation is whimsical and capricious, the next broad and solemn, the third agitated and hurrying, the last returning to the quiet tenderness of the opening.

The third movement is full of vivacity and high spirits. A few bars of prelude introduce the strenuous theme on which most of it is founded. There is a calm section in the middle, and then the brisk speed of the beginning returns. The movement is rounded off with a reminder of the broad theme with which the first opened.

DINAH EVANS (Soprano) and ANITA VAUGHAN (Contralto)
Soprano Solo, 'Rhosyn'r Y Glyn' *D. Evans*
Duet, 'Bugeilio'r Gwenith Gwyn' *Folk Song, arr. Herbert Bedford*
Contralto Solo, 'Pwysyn mynd [illegible]' *W. Bradwen Davies*
Duet, 'Breuddwyd Y Frenhines' *Welsh Folk Song, arr. by Herbert Bedford*

TOM FARRELL
Nature Songs from 'Jim Crow's Alphabet' *T. Farrell and George Dewar*

DORIS PRICE (Violoncello)
[illegible] *[illegible]*
[illegible] *[illegible]*

THE [illegible] which began with Glinka is in a [illegible] sense national, and presents something of the Russian character in many vivid ways. But, [illegible] as they were with their own idiom [illegible] several members of the [illegible] more than once to other countries for inspiration. Rimsky-Korsakov's 'Spanish Capriccio' and Tchaikovsky's 'Italian Capriccio' come to mind at once in such a [illegible].

This Spanish Serenade of Glazounov's is a rather slight early work, and the Spanish character is suggested chiefly by the rhythmic accompaniment, somewhat in the manner of a guitar. The melody is of that big and broad order which is eminently well suited to the violoncello.

MABEL TAFT (Poetry Reading)
Mad Tom Tatterman *John Drinkwater*
My Garden *T. E. Brown*
[illegible] *[illegible]*
The Insult *[illegible]*

LADIES' NIGHT.
It's Ladies' Night at Cardiff tonight, and here are three of the artists who will take part in it—from left to right, Eluned Leyshon, Dinah Evans and Doris Price.

TOM FARRELL (Syncopated Pianisms)
[illegible] Serenade *Louis Alter*
[illegible]
I'm crazy after you *Sherman and Lewis, arr. T. Farrell*

DINAH EVANS and ANITA VAUGHAN
Contralto Solo, 'Flowers of Forgetfulness' *[illegible]*
Duet, 'To a Waterlily at evening' *[illegible]*
Soprano Solo, 'O List[illegible]' *James Hook (1745), arr. [illegible]*

ELUNED LEYSHON and NINA JONES
Last Movement, Sonata, Op. [illegible] *Dohnanyi*

9.0-12.0 *S.B. from London* (9.35 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 kC.

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 A Welsh Interlude

[illegible] (Current Topics in Wales)
A Review, in Welsh, by [illegible] ERNEST HUGHES
And Music

7.25 *S.B. from Sheffield* (See London)

7.45 *S.B. from Cardiff*

9.0 *S.B. from London*

9.35 Musical Interlude relayed from London

9.40-12.0 *S.B. from London*

6BM BOURNEMOUTH. 326.1 M. 1,040 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr. RICHARD QUICK, F.S.A. (Senior Curator of the Russell-Cotes Art Gallery and Museum): 'Curio Hunting' or 'The Experiences of a Museum Curator'

7.15 *S.B. from London*

7.25 *S.B. from Sheffield* (See London)

7.45-12.0 *S.B. from London* (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR [illegible]

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr. BERNARD CORRIE: 'Play-writing Giants—II, Sheridan'

7.15 *S.B. from London*

7.25 *S.B. from Sheffield* (See London)

7.45-12.0 *S.B. from London* (9.35 Local Announcements)

2ZY MANCHESTER. 378.5 M. 793 kC.

12.0 FORTHCOMING MUSICAL EVENTS OF THE NORTH
A Gramophone Lecture Recital
By MOSES BARITZ

1.0 Gramophone Records

1.15-2.0 The Tuesday Midday Society's Concert

Relayed from the Houldsworth Hall
A Chamber Concert
THE JO LAMB STRING QUARTET

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Down on a Farm
Songs sung by BEATRICE COLEMAN
Music by THE SUNSHINE TRIO

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr. E. RAYMOND STREAT (Secretary of the Manchester Chamber of Commerce): [illegible]

7.15 *S.B. from London*

Tuesday's Programmes continued (February 19)

7.25 [illegible] W. E. S. Turner: 'Glass in [illegible] S.B. from Sheffield

7.45 Composers of the North—II

Cyril Scott

The Northern Wireless Orchestra

Conducted by T. H. Morrison

Two Pieces [illegible]

Concerto [illegible] Orchestra

The Composer at the Piano

[illegible]

Rima's Call to the Birds Scena for Soprano and Orchestra

[illegible] Solos played by The Composer

[illegible] Triste

Water Wagtail

Lotus Land

Orchestra

Two Movements from Suite Fantastique

(a) Dance of Spectres

(b) Goblins and Elves

[illegible] Johnson

Spring Song

[illegible]

The Silver Moonbeams

[illegible]

Cherry Ripe

Accompanied by The Composer

Orchestra

Souvenir de Vienne

[illegible] from Ballet 'The [illegible]'

9.0-12.0 S.B. from London (9.35 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kC.

12.0-1.0:—A Recital of Gramophone Records. 3.30:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Havelock [illegible] [illegible] 6.15:—S.B. from London. [illegible] 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner [illegible] 7.45:—[illegible] 8.0:—A [illegible] [illegible] Flower Duet ('Madam Butterfly') (Puccini). 8.35:—John Armstrong (Tenor). [illegible] (Mozart). [illegible] 8.45:—Vida Vallance [illegible] The Flower Song (Faust) (Gounod). 8.50:—[illegible] Boccaccio March (Suppé). 9.0:—[illegible] 9.40:—[illegible] 10.0:—[illegible] 10.20:—[illegible] 10.40:—[illegible] 11.15-12.0:—S.B. from London.

5SC GLASGOW. 398.9 M. 752 kC.

11.0-12.0:—Gramophone Records. 2.0:—Broadcast to Schools. S.B. from Dundee. 3.15:—Musical Interlude. 3.20:—M. Jean Jacques Oberlin (assisted by Madame [illegible]) [illegible] 3.45:—[illegible] [illegible] The [illegible] Minuet (Beethoven). 4.30:—Dance Music from the Waldorf. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—S.B. from Edinburgh. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner: 'Glass in Modern Civilisation.' S.B. from Sheffield. 7.45:—S.B. from Sheffield. 9.0:—S.B. from London. 9.35:—Scottish News Bulletin. 9.40-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

11.0-12.0:—Programme relayed from Daventry. 3.0:—[illegible] S.B. from Dundee. 3.15:—[illegible] 3.45:—[illegible] 4.15:—[illegible] 'Poet and Night' (Suppé). 4.25:—[illegible] 'My dearest Heart' [illegible] 4.50:—[illegible] 5.0:—[illegible] Zeppelin (Debussy). 5.15:—Children's Hour. 6.0:—Children's programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner: 'Glass in Modern Civilisation.' S.B. from Sheffield. 7.45:—'Caller Herring.' A Hearing of the Lives of Men at Sea. 9.0:—S.B. from London. 9.35:—S.B. from Glasgow. 9.40-12.0:—S.B. from London.

THE CURIO HUNTER.

Mr. Richard Quick, who will talk from Bournemouth this evening on 'Curio Hunting,' is here seen examining a piece of old Chelsea china.

2BE BELFAST. 306.1 M. 980 kC.

2.30:—London Programme relayed from Daventry. 4.30:—[illegible] 5.0:—[illegible] 5.15:—[illegible] 6.0:—[illegible] 6.15:—S.B. from London. 7.0:—[illegible] D. M. McLaburn [illegible] 7.15:—S.B. from London. 7.25:—Professor W. E. S. Turner: 'Glass in Modern Civilisation.' S.B. from Sheffield. 7.45:—[illegible] 8.0:—[illegible] Ave Verum (Mozart) [illegible] 9.0:—[illegible] 9.35:—[illegible] 9.45:—[illegible] 9.55:—[illegible] 10.0:—S.B. from London. 10.40-12.0:—S.B. from London.

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Ten days treatment 1/3 Five weeks treatment 3/-

8.30
A Glimpse of Yugoslavia

WEDNESDAY, FEB. 20
2LO LONDON & 5XX DAVENTRY
(358 M. 838 KC.) (1,562.5 M. 192 KC.)

'9.35
'The Emerald Isle' A Comic Opera

10.15 a.m. **The Daily Service**

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 (*Daventry only*) A W[illegible] by Mrs. OLIVER STRACHEY

11.0 (*Daventry only*) Gramophone Records [illegible]

12.0 A RECITAL OF GRAMOPHONE RECORDS

12.30 A BALLAD CONCERT
MOLLY EVERINGTON (Soprano)
REGINALD OLLEY (Baritone)

1.0–2.0 A RECITAL of [illegible] by Mr. [illegible]

2.30 BROADCAST [illegible] Miss C. V[illegible] Town and Co[illegible]

2.55 Musical Interlude

3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Foundations of Poetry—(Course II) English Poetry from M[illegible]

3.30 Mrs. M. M. PRIESTLEY: 'B[illegible] for Busy Women—V, Detective Story [illegible]

3.45 **Light Classical Music**
[illegible]
EVELYN R[illegible] (Violin)
[illegible]

Trio
Trio, Op. 1, No. 3, in C Minor ... *Beethoven*
Allegro con brio; Andante cantabile [illegible]

3.55 THERESA GORDON
[illegible]

4.10 Trio
Trio No. 6, in D [illegible] ... *Haydn*
Fantasy Trio ... *Ireland*

THIS comparatively slight work of John [illegible] at all to the [illegible] it is frankly [illegible] good-going tunes [illegible]. There are four [illegible] without a [illegible] broad melody, which the violin afterwards takes up. It is heard more than once at later stages of the Trio, notably in the third section, which is [illegible] a repetition of the first. The second is the only slow part, and the last is very lively.

4.45 ORGAN RECITAL by EDWARD O'HENRY
From Madame Tussaud's Cinema

5.15 THE CHILDREN'S HOUR:
Selections by THE OLOF SEXTET
A New Brer Rabbit Story, told by ETHEL MALDEN
'Buckboard Hardesty,' an Adventure Story of the Far West (*Edwin Hoover*)

6.0 Wireless Organisations Bulletin

6.5 A Recital of Gramophone Records

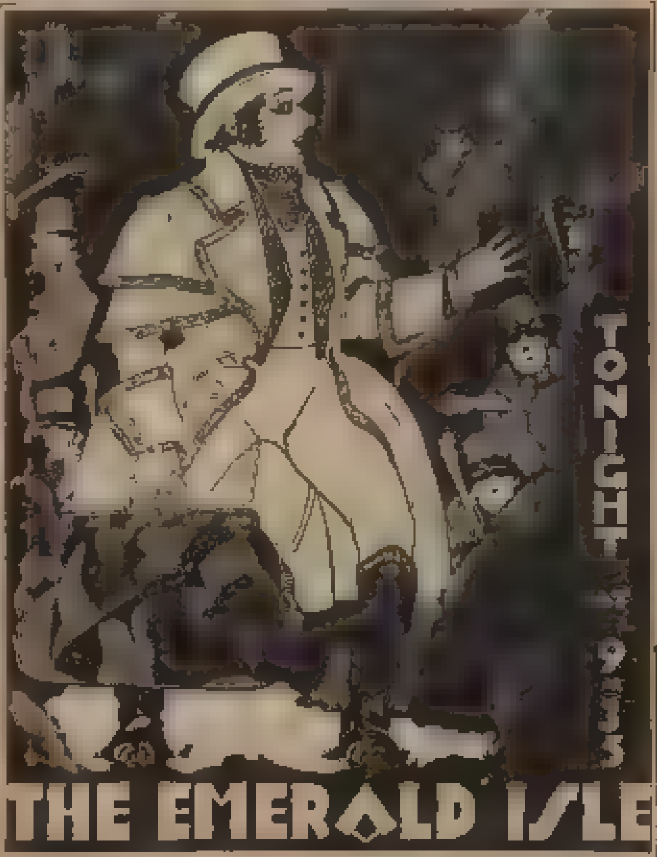
6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 [illegible] Horticultural Society

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
HANDEL'S [illegible]
Played by LOIS KENNEDY
Sonata in F [illegible]
Sonata in A, No. [illegible]
Andante; Allegro; Adagio; Allegro

7.0 Sir WOODMAN BURBIDGE: 'The British Industries Fair.' (Under the auspices of the Department of Overseas Trade)



THE [illegible] accepted as the [illegible] which British [illegible] at home and from all over the world. The Prince of Wales's speech at the banquet [illegible] tion with the opening of the Fair was broadcast on Monday night, and [illegible] the significance of [illegible] by Sir Woodman Burbidge [illegible] figures in the retail trade.

7.15 Musical Interlude

7.25 Professor V. H. MOTTRAM: 'Diet: Its Principles and Practice—V, The Fuel Foods (for Body Warming)'

7.45 A RECITAL
by
OLIVE GROVES (Soprano)
KATHERINE GOODSON (Pianoforte)

KATHERINE GOODSON
Intermezzo, Op. 119, No. 2, in A [illegible] } *Brahms*
Intermezzo, Op. 119, No. 3, in [illegible] }
Pastorale } [illegible]
Capriccio }

8.0 OLIVE GROVES
We meet (As once) ... [illegible]
Traum durch die Dämmerung (Dream through the Twilight) [illegible]
Ständchen (Serenade) [illegible]

8.8 KATHERINE GOODSON
Prelude in C Sharp Minor [illegible]
Scherzo, No. 2, B Flat Minor [illegible]

8.20 OLIVE GROVES
Nocturne Song
The Birds [illegible]
Dream Pedlary [illegible]

8.30 **Yugoslavia**
A NATIONAL PROGRAMME
(*See also page 375.*)

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. GEORGE W. PEARSON: 'The [illegible] Care of the Cinema—IV'

FEW men [illegible] have [illegible] Gaumont, Pathé [illegible] well as his own firm, Welsh-Pearson [illegible] West Indies; and among the sixty odd films with which he has been associated are *Auld Lang Syne*, *Huntingtower*, *Squibbs*, *Mord Em'ly*, *Garryowen*, and *A Study in Scarlet*, which have brought into the film business such stars and authors as Betty Balfour, Sir Harry Lauder, John Buchan, Conan Doyle, and H. de Vere Stacpoole.

9.30 Local Announcements; (*Daventry only*) Shipping Forecast

9.35 **'The Emerald Isle'**
or
The Caves of Carrig-Cleena
A Comic Opera in Two Acts
Written and told by BASIL HOOD
Composed by ARTHUR SULLIVAN and EDWARD GERMAN

The Earl of Newtown, K.P. (Lord Lieutenant of Ireland)
Dr. Fiddle, D.D. (his Private Chaplain)
Terence O'Brian (a Young Rebel)
Professor Bunn (Shakespearean Reciter, Character Impersonator, [illegible])
Pat Murphy (a Fiddler)
Black Dan } (Irish Peasants)
Mickie O'Hara }
Sergeant Pincher } [illegible] Foot)
Private Perry }
The Countess of Newtown
Lady Rosie Pippin (her Daughter)
Molly O'Grady (a Peasant Girl)
Susan (Lady Rosie's Maid)
Nora } (Peasant Girls)
Kathleen }

THE WIRELESS CHORUS
Chorus Master, STANFORD ROBINSON
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

The cast includes
LEONARD HENRY
JACK [illegible]
ARTHUR ROSEBERY
STUART ROBERTSON
VIVIENNE CHATTERTON
MAVIS BENNETT

Act I. Outside the Lord Lieutenant's country residence
Act II. The caves of Carrig-Cleena
Period: About a hundred years ago

11.0–12.0 DANCE MUSIC: JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

WEDNESDAY, FEB. 20

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 Light Orchestral Music

3.0 THE CITY OF BIRMINGHAM POLICE BAND (From Birmingham)
Conducted by RICHARD WASSELL

March, 'The Spirit of Pageantry' .... *Fletcher*
Overture, 'Joan of Arc' .... *Verdi*

3.15 JOYCE WRIGHT (Violin)
Melody .... *Gluck, arr. Kreisler*
Spanish Serenade .... *[illegible], arr. Kreisler*
Waltz in A .... *Brahms, arr. [illegible]*

BAND
Selection, 'I Pagliacci' .. *Leoncavallo, arr. Wright*

HELENA MILLAIS (The [illegible] Entertainer)
Songs and 'Fragments from Life'

3.40 BAND
Two [illegible] ... *Elgar, arr. Godfrey*
[illegible]

ELGAR'S Op. [illegible] [illegible] Orchestra, composed on the Bavarian Highlands,' are echoes of the composer's travels in that kindly part of the world. Three numbers of the Suite are for orchestra [illegible] and these are often played separately. The first is a light-hearted dance in which the tune enters boldly at the third bar. Once or twice its course is interrupted by a still more animated movement, and there is a [illegible] something [illegible] sometimes alone with the merry tune of the opening.

The second dance, called 'In Hammersbach,' opens with three introductory bars, and then the first violins play the leading tune. Here, too, there is another, more smoothly flowing, [illegible] heard along with the first, and a quieter section in the middle of the piece.

JOYCE WRIGHT
Rondino on a Theme by [illegible] .... *Kreisler*
Preludio and Allegro .... *Pugnani, arr. Kreisler*

4.5 BAND
Selection [illegible] .... *[illegible], arr. Godfrey*

HELENA MILLAIS
Further Selections

4.20 BAND
Second Hungarian Rhapsody .... *Liszt*

4.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
CECIL HARRINGTON and JOHN OLIVER (In Syncopation and Harmony)

5.30 THE CHILDREN'S HOUR (From Birmingham)
'The Pedlar o' Pigeons,' by Robert Jenkin. Songs by KATE WINTER (Soprano). HELENA MILLAIS will Entertain. 'The Cinematograph,' by Major Vernon Brook

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
THE ZIGEUNER (GIPSY) ENSEMBLE
Directed by ALFRED B[illegible]
Overture, 'Boccaccio' .... *[illegible]*

6.40 NINO MAUDINI (Tenor)
Wings of Night ....
Beneath the Stars .... } *Nino Maudini*

6.48 ZIGEUNER ENSEMBLE
[illegible] .... *Josef Strauss*
Voices of the Spring (Waltz) .... *Johann Strauss*

7.0 RITA COLERE (Soprano)
June is Calling .... *Sanderson*
[illegible] .... *[illegible] Breezes, Jensen*

7.8 ZIGEUNER ENSEMBLE
Selection, 'The Gipsy Baron' .... *Johann Strauss*

7.24 NINO MAUDINI
Serenata ....
O dolce meraviglia .... } *Tosti*

7.32 ZIGEUNER ENSEMBLE
[illegible]
[illegible] Danube
[illegible]

7.45 RITA COLERE
Amor and Psyche .... *d'Albert*
Now Shines the Dew .... *[illegible]*
Sing, joyous bird .... *Phillips*

7.52 ZIGEUNER ENSEMBLE
Waltz, 'Gold of Vienna' .... *Lehár*

RITA COLERE,
soprano, sings in the programme of Light Music this evening at 6.30.

8.0 A Light Orchestral Programme
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Overture, 'Rosamunde' .... *Schubert*

KATE WINTER (Soprano) and Orchestra
Waltz Song ('Romeo and Juliet') .... *Gounod*

8.18 ORCHESTRA
Suite, 'Cephale and Procris' .. *Grétry, arr. Mottl*

8.32 EDNA WILLOUGHBY (Pianoforte)
Theme and Variations, Op. 72 .... *[illegible]*

8.50 ORCHESTRA
Slavonic Rhapsody No. 1, in D, Op. 45 *Dvorak*

KATE WINTER
E'en as a lovely flower .... *Frank Bridge*
The Nightingale .... *Grey*
The Little Shepherdess .... *[illegible]*

9.5 ORCHESTRA
Ballet Suite, 'Sylvia' .... *Delibes*

9.30 A Short Story Reading

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND, from the Hotel Cecil

11.0-11.15 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

(Wednesday's Programmes continued on page 400.)

FOR YOU!

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[illegible]
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Here, in a nutshell, is the plan applied, for the purpose of example, to a person age 35 and assuming a continuance of present rate of bonus. You will see that there are many other splendid advantages in connection with this wonderful plan.

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[illegible]

You receive a rebate from the Government on every deposit you make, and you do not pay any Income Tax on the accumulated profits—another [illegible]

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ANY AGE, ANY AMOUNT

[illegible] equally well to any other age, and for any other amount. Why not allow us to send you the exact figures, according to your own age and requirements? This puts you under no obligation.

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NAME ....
ADDRESS ....
OCCUPATION ....
EXACT DATE OF BIRTH ....

Wednesday's Programmes continued (February 20)

5WA CARDIFF. 353.3 M. 850 kC.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru)

Symphony No. 6, in B Minor, Op. 74 ... *Tchaikovsky*

TCHAIKOVSKY began [illegible] Symphony [illegible] the Atlantic—so his diary tells us—on his voyage from the States in the early summer of 1891. But the work did not please him, and he destroyed it, beginning immediately afterwards the new sixth Symphony, with such enthusiasm and energy that the whole thing was clearly outlined in his mind in less than four days. He wrote of it as a Symphony with a pr[illegible] but a programme of a kind which remains an enigma to all—let them guess it who can,' and his intention was to call it 'A Programme Symphony.' The work was completed by August of that year, and Tchaikovsky had no doubt himself that it was the finest music he had ever composed or would compose, a conviction which many of his admirers share.

The name 'Pathétique' was suggested by his brother, and though Tchaikovsky agreed, he changed [illegible] [illegible] publisher asking him simply to call it S[illegible]

The first movement begins with a sombre slow section, the bassoon giving out shadowy hints of the first [illegible] tune. The principal part of the movement, in quick time, begins with the chief tune on the violas, the flutes following with a counter-tune. This is elaborated at some length to reach a great climax and the music dies away solemnly, to introduce a slower second tune. It is repeated and finally fades to silence. The working [illegible] introduces further tunes, and when the first short tune returns, it does so with impressive effect. The very end [illegible] tone of the brasses above solemn descending scales on the strings, has a[illegible] been regarded as one of the finest parts of the work.

The second movement is a very happy reaction from the tragedy of the first; in purport it is a Scherzo and Trio, although not in the usual form. The tune, flowing along very naturally in 5-4 rhythm, is a really happy one, contrasting with the wistful tune of the Trio with its solemn drum accompaniment.

The third movement begins with a triplet figure which persists throughout the movement until a great March tune sweeps everything else aside.

The last movement is a profoundly solemn slow one, instead of the quick movement with which a Symphony is accustomed to end. There are two main tunes, both of them inspired by a real sense of tragedy.

2.30 BROADCAST TO SCHOOLS

[illegible] by their Players—VI, Oboe, Clarinet, and French Horn

These instruments will be played in turn, [illegible] and differences may be [illegible]

2.55 London Programme relayed from Daventry

3.45 The Beethoven Trios

THE STATION TRIO

FRANK THOMAS (Violin); RONALD HARDING [illegible] (Pianoforte)

Trio in E Flat Major, Op. 1, No. 1

Scherzo and Finale

IN the third movement of this early work of Beethoven's (as was pointed out when the first two movements were played, it is not regarded as actually his first work) he makes one of the advances on the music of his predecessors which was destined to have an important bearing on the course of all future concerted music. The usual movement in this place, in a Trio by Haydn or Mozart, was a Minuet, either dainty or vigorous, but almost invariably in the usual set form. Beethoven gives us, instead, a Scherzo, bigger not only in dimension, but in character, than the old M[illegible] although so[illegible] of the old form is still retained that there is a contrasted section, still known as a 'Trio,' after which the opening returns.

The fourth movement is in the most joyous good spirits, and hurries along at great speed. It is somewhat more in Mozart's manner than the other movements.

4.5 JOHN ARTHUR (Tenor)

The English Rose ... *German*

I hear a Thrush at Eve ... *Cadman*

Passing By ... *E. C. Purcell*

THE STATION TRIO

Carissima ... *Elgar*

Waltz, No. 1 } ... *arr. Sear*

Vesperale ... }

[illegible] ... *Brian Hope*

REMNANTS. From Cardiff this evening at 7.45.

JOHN ARTHUR

O Vision Entrancing ... *Goring Thomas*

Where'er you walk ... *Handel*

Who is Sylvia? ... *Schubert*

TRIO

Chant Intime, Op. 2, No. 1 ... *Cutora*

4.45 AN [illegible] DANCE [illegible]

Relayed from

THE 'SOUTH WALES ECHO' FOOD AND COOKERY EXHIBITION at the Drill Hall, Cardiff

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.45 'Remnants'

A Quick-Sale Revue

[illegible] DOUGLAS EVANS

[illegible]

BLONDES AND BRUNETTES

SIDNEY EVANS

[illegible]

THE STATION ORCHESTRA

[illegible] of Song, [illegible] Shopwalkers and [illegible]

Department [illegible]

All Listeners are invited to give their attention to this Startling Attraction. A whole Store of good things, displayed to the best advantage, are set out on approval.

8.30-11.0 *S.B. from London* (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 kC.

1.15-2.0 *S.B. from Cardiff*

2.30 *S.B. from Cardiff*

2.55 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

9.30 Musical Interlude relayed from London

9.35-11.0 *S.B. from London*

6BM BOURNEMOUTH. [illegible] 1,040 kC.

2.30 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.30 Local Announcements)

5PY PLYMOUTH. [illegible] 757 kC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Wonders of the World

A Collection of wonders has been gathered in the studio—one of which is 'The Wonderful Tea Kettle' (*Mrs. T. H. [illegible]*) [illegible]

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.30 Mid-week Sports Bulletin; Local Announcements)

2ZY MANCHESTER. 376.4 M. 797 kC.

2.30 London Programme relayed from Daventry

3.0 [illegible]

Mr. R. E. SOWERBY: 'Poems Worth Reading — Narrative Poetry — VI, Tennyson's "Morte d'Arthur."' *S.B. from Leeds*

3.20 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Nachtlager in Granada' ... *Kreutzer*

3.30 London Programme relayed from Daventry

3.45 THE NORTHERN WIRELESS ORCHESTRA

Petite Suite (Little Suite) ... *Debussy*

[illegible] and Two Dances ('The Conqueror') ... *Edward German*

LESLIE D. PAUL (Pianoforte)

Allegro in D (Harpsichord Suite) ... *Greene*

Pavane, 'The Earle of Salisbury' ('Parthenia') ... *Byrd*

Gavotte (Harpsichord Sonata No. 5) ... *Arne*

Prelude and Fugue in C Sharp ... *Bach*

ORCHESTRA

Ten Woodland Sketches ... *MacDowell*

LESLIE D. PAUL

Prelude, Fugue and Variation ... *César Franck, arr. Bauer*

Rhapsody, Op. 11, No. 3, in C ... *Dohnányi*

ORCHESTRA

Chanson du Matin (Morning Song) ... *Elgar*

[illegible] du Soir (Evening Meditation) [illegible]

[illegible] ... *Taylor*

(Manchester Programme continued on page 403.)

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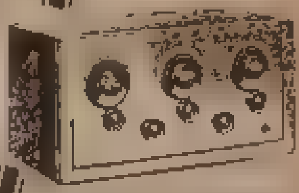

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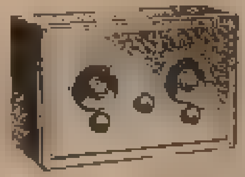

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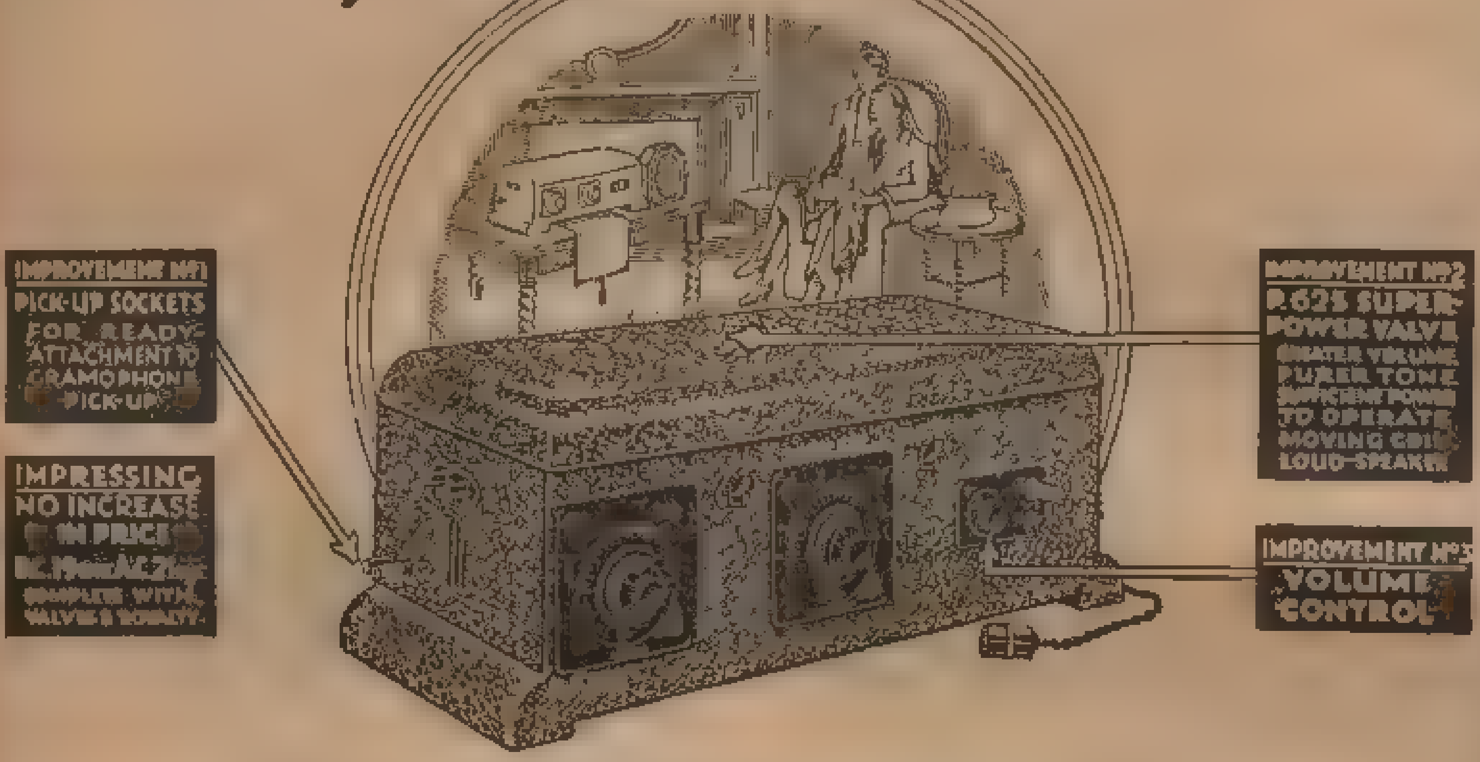
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Wednesday's Programmes continued (February 2?)

[illegible]

5.15 [illegible]

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 [illegible] Horticultural Society's Bulletin

6.40 S.B. [illegible]

7.45 [illegible]

At [illegible]

8.0 [illegible]

COLLEY and GORDON

[illegible]

9.30-11.0 S.B. [illegible] 9.30 [illegible]

Other Stations.

5NO NEWCASTLE.

2.30 London Programme relayed [illegible] 3.45 [illegible] 5.15 [illegible] 6.0 London Programme [illegible] 6.15 [illegible] 6.30 [illegible] 6.35 [illegible] 6.45-11.0 [illegible]

5SC GLASGOW.

[illegible] 3.45 [illegible] A Pastoral (Carey) Forest Echoes (Phillips) A Birthday [illegible] Orchestra [illegible] Laughing Eyes (Finck) Valse, [illegible] 4.45 [illegible] 5.58 [illegible] 6.0 Organ Recital by S. W. Leitch, from the New Savoy Picture House [illegible] 6.15 [illegible] 6.30 [illegible] 6.40 [illegible] 7.45 [illegible] 8.30 S.B. from London. 9.30 Scottish News Bulletin. 9.35-11.0 S.B. from London.

2BD ABERDEEN.

3.0 Broadcast [illegible] 3.30 London Programme relayed from Daventry. 3.45 [illegible] 5.0 [illegible] Tarantelle [illegible] Again (Glinka) Thou'rt like a lovely flower (Schumann), Dove Song (Mozart). 5.15 The Children's Hour. 6.0 London Programme relayed from Daventry. 6.15 [illegible] 6.30 [illegible] 6.45 [illegible] 9.30 [illegible] 9.35-11.0 S.B. from London.

2BE BELFAST

12.0-1.0 [illegible] 2.30 [illegible] 3.45 [illegible] 4.32 Violet Curran (Soprano) [illegible] The Child and the Twilight [illegible] Songs of the Little Folk (E. Coates). 4.35 [illegible] Suite, 'The Golden Butterfly' (Eric Fogg). 4.47 [illegible] 4.57 [illegible] 5.15 The Children's Hour. 6.0 Organ [illegible] 6.15 [illegible] 6.30 [illegible] 6.40-11.0 S.B. from London. 9.30 [illegible]

Notes from Southern Stations.

Plymouth

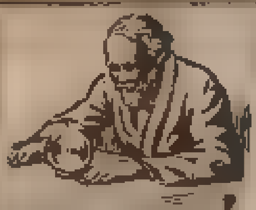
MR. BERNARD OPPING [illegible] of talks will conclude with this subject when it is broadcast on [illegible] evening, February [illegible].

Bournemouth

ON Thursday afternoon, February 28, [illegible] Robert Meyrick will give [illegible] Fairs, Ancient and Modern. Mrs. Meyrick [illegible] the origin and uses of country Fairs, especially with reference to those held in the Match [illegible] at St. Giles Hill, Winchester at Weyhill [illegible] other localities [illegible] present day at Woodbury Hill near Bere Regis in Dorset. Reference will also be made to the celebrated English Fairs, and the quaint [illegible] connected with them.

Cardiff

A SERIES of three afternoon travel talks by Mrs. Vera Fletcher begins on Thursday afternoon, February 28. Her first afternoon is in Bruges. Whether an afternoon abroad is to be active or passive depends largely upon how the morning has been spent. The tourist who [illegible] churches and picture galleries with guide [illegible] in the morning [illegible] in the afternoon, but [illegible] quently misses the recognized sights, he makes discoveries on his own account. Subsequent afternoons will be spent in Paris and Milan.



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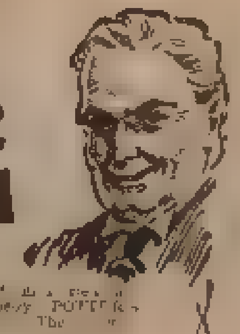

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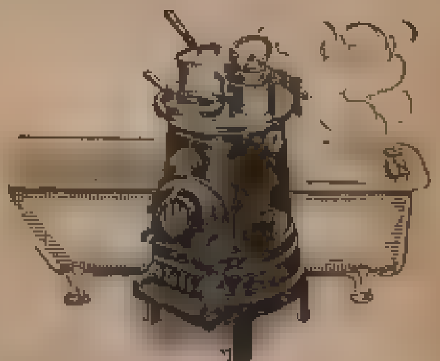

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POET & PEASANT OVERTURE—Coldstream Guards Band C 1315 4/6.
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SOUVENIR (Drdla)—Fritz Kreisler—DA 975 6/-.
ETHIOPIA SALUTING THE COLOURS—Stuart Robertson—B 2407 3/
HOLY CHILD—John McCormack—[illegible] 9/6.
GOPAK—Mark Hambourg B 2818, 3/-
SCHEHERAZADE — Philadelphia Symphony Orchestra D 1436 to D 14[illegible] 6/6 [illegible]
DON JUAN'S SERENADE—Peter Dawson C 1327, 4/6.
SONG OF THE VOLGA BOATMEN—Theodore Chaliapine DB 1103, 8/6.
'CARMEN' PRELUDE TO ACTS 1 & 2—State Orchestra, Berlin—E 468, 4/6.
'PAGLIACCI' Prologue Parts 1 & 2 John Brownlee—D 1385, 6/6
'PAGLIACCI' ON WITH THE MOTLEY — Browning Mummery — C 1300 4/6.
'MAGIC FLUTE' OVERTURE State Opera Orchestra, Berlin E 464, 4/6.
'OBERON' OVERTURE — State Opera Orchestra, Berlin D 1316, 6/6
VAGABOND Peter Dawson B 2[illegible]7 3/
FANTASIA IN C MINOR Marcel Dupré—D 1356, 6/6.
GRETCHEN AM SPINNRADE (Schubert)—Elena Gerhardt—DB 916, 8/6.
FOUNTAINS OF ROME—London Symphony Orchestra D 14[illegible]9 & D14[illegible] 6/6.
SYMPHONY No. 5 IN E MINOR (Tchaikovsky) New Symphony Orchestra D 1511 to D 1516, 6/6 each.
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TONIGHT'S HALLÉ CONCERT.

This evening the Hallé Concert from the Manchester Free Trade Hall is being broadcast [illegible] Manchester, London and other Stations. Below are given some notes on the more important music which it is hoped will help our listeners to follow the concert with increased [illegible].

The Fountains of Rome .... *Respighi*

RESPIGHI'S three best known orchestral works [illegible] deal with his native city of [illegible] with its [illegible] hat flippant people talk of him as a [illegible] 'to the city. The 'Fountains' was [illegible] first of the three to appear, and is, not unnaturally, still the best known. It is in four movements, each of which describes for us in music one of the [illegible] fountains, and the [illegible] takes us also through the whole of a Roman day.

The first movement is the Fountain of Valle Giulia at Dawn. The music is pastoral in character [illegible] of cattle passing and fading into the cool mists of [illegible]. The second part is still morning, and presents the Triton Fountain. It opens with resounding horn calls, over trilling figures on the rest [illegible] the orchestra, and it is easy to imagine the figures of the Fountain coming to life and joining in a laughing dance among the sparkling [illegible] of water.

In more solemn mood the third movement is the Fountain of Trevi at Noon. Over an undulating figure in the main body of the orchestra there is a solemn theme which is passed from the woodwinds to the brasses. Something of a triumphal note [illegible] be heard in it, and while trumpets [illegible] fancy the sea-horses of Neptune drawing his chariot, [illegible] a team of [illegible] following it over the shining [illegible]. The chariot and its train pass by [illegible] piece ends with soft trumpet notes as if from a great distance. The fourth movement is Evening—the Fountain of the Villa Medici at Sunset. There is something of sadness in its theme, and while a pealing of bells fills the evening air, we can hear, [illegible] the rustling leaves and the twittering of birds [illegible] fly homeward. And as evening passes into [illegible] night, the music dies away very softly.

Suite [illegible] The Love of the Three Oranges' *Prokofieff*
(First time in Manchester)

THIS Suite is made from the music of an Opera of which the text is also by Prokofieff, one of the young revolutionary spirits in the present-day world of music. The Opera, based on a fantastic fairy tale, tells of a Prince who was dying because he had lost the power of laughing. All attempts to restore him fail, until a witch unwittingly breaks the spell about him. By way of undoing her good deed, she lays a curse upon him, to the effect that he must die unless he can win the love of one or other of three Oranges. These are, of course, Princesses under enchantment, and at the end the Prince finds one, and the tale has the usual happy ending.

The first movement is called 'The Clowns.' [illegible] from the opening, there is a gentler little [illegible] played by flutes and clarinets, accompanied by the strings pizzicato. But soon the hurrying figures from the beginning return, and the movement closes boisterously with great energy.

The [illegible] begins with a scale figure [illegible] later, with a change of [illegible] on which be[illegible] effects [illegible] reiterated beneath more grotesque effects in [illegible] upper voices of the orchestra.

The third movement is a March opening with trumpet notes, after which oboes begin the theme softly. A second tune is played first by the violins, and then the first is heard again, with the brasses added, while the strings hurry about in scales. [illegible] orchestra strenuously engag[illegible].

A very lively Scherzo follows; flutes and harp [illegible] to us a reminder of the [illegible].

The fifth movement tells of the Prince finding his Princess, and the two voices are given at first to the flute and to the viola. In striking [illegible] to the previous movement this one is chiefly [illegible] and tender in character, though the [illegible] than the one on the [illegible] is no doubt the Princess. There is an effective solo for the horn in the middle of the movement and after a modified version of the first part, it [illegible].

The last movement—The Flight—is again full of vigour and vitality, and here, too, the listener will note the composer's fondness for the reiteration of a definite figure. Near the beginning there is one strongly rhythmic theme played by the whole orchestra, and it is the basis of most of the movement. Trumpets interrupt the course of it more than once, and towards the end there is a theme interchanged between the oboe and horn; the [illegible] ends on a note of bustle and excitement. [illegible] ears attuned to the traditional harmonies, this music must necessarily sound bizarre and strangely dissonant, but none can fail to hear its abounding vitality and its whimsical humour.

Francesca da Rimini .... *Tchaikovsky*

THE episode in the Inferno on which this work is based is the one of which Leigh Hunt speaks as 'like a lily in the mouth of Tartarus.' Familiarity with the episode in question, a quotation from which prefaces the score, would make it easier to understand Tchaikovsky's music. Francesca begins it, telling how she and Paolo read together the old tale of Launcelot.

The beginning of the music illustrates for us 'the infernal hurricane that never rests.' We are to hear also the ceaseless wandering of condemned souls and the howling winds which for ever haunt the unhappy lovers. Only after a long, stormy section do we hear the very beautiful melody describing the episode in which Francesca tells of her hapless love. It is played first by clarinet, carried on in a major strain by the higher strings, and finally taken up by the violoncellos. The horn breaks in [illegible] the end of it, and then the stormy music of the opening returns.

NEXT WEEK

'LAKME' By Leo Delibes

The Sixth Opera of the 1928 [illegible] 'Libretto'

Monday, February 25 from 5GB

Wednesday, February 27 from other Stations.

[illegible] of this Opera [illegible]

6.0 A Lenten Address

THURSDAY, FEBRUARY 21
2LO LONDON & 5XX DAVENTRY
(358 M. 838 kC.) (1,562.5 M. 192 kC.)

7.50 A Hallé Concert

10.15 a.m. The Daily Service

10.30 [illegible] WEATHER FORECAST

10.45 (*Daventry only*) [illegible] Mr. F. M. EARLE: 'Choosing [illegible] your Boys'—I

THIS is the first of [illegible] in which Mr. Earle, [illegible] Industrial Psychology, will explain the modern method of applying the [illegible] the incidence of the strain of modern industry on the workers and their work. By taking care to choose [illegible] children, it should be possible [illegible] caused by square pegs in round holes.

11.0 [illegible] Gramophone Records

Concerto in A Minor for Pianoforte and Orchestra ... *Schumann*

12.0 A CONCERT

NELLY [illegible] (Mezzo-Soprano); JOHN DUNN (Violin); ENID WYLES (Pianoforte)

1.15-2.0 A Mid-day Concert

THE CITY OF BIRMINGHAM ORCHESTRA

Conducted by ADRIAN BOULT

Relayed from The Town Hall, Birmingham

2.30 BROADCAST TO SCHOOLS

Mr. A. LLOYD JAMES: 'Speech and Language'

2.50 Musical Interlude

3.0 Evensong

From Westminster Abbey

3.45 Letters from Overseas

4.0 A Concert in the Studio

JOSEPH GREEN (Tenor)

MARGARET HOLLOWAY'S LADIES' ORCHESTRA

5.15 THE CHILDREN'S HOUR:

THE COURAGE OF YVONNE

A Play by C. E. HODGES

Scene: The Island of Sark

Time: 1803 A.D.

Characters:

Yvonne Carré, a girl of 16 [illegible]
Peronnelle, her young sister
John, their elder brother
Ph[illegible]
André Bonnem ..
Pietro le Noir ..
} These [illegible] who are plotting the capture of Sark

6.0 Lenten Address

[illegible] M.A. [illegible] today [illegible]

Tonight's address deals with worship as an essential part of the life of one who prays 'Hallowed be Thy name.'

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

HANDEL'S VIOLIN SONATAS

Played by EDA KERSEY

Sonata in D

Largo maestoso; Allegro; Larghetto; Allegro (con brio)

7.0 Mrs. M. A. HAMILTON: 'New Novels'

7.15 [illegible]

7.20 Mr. [illegible] G. [illegible]

IN [illegible] as the social system of India. Mr. [illegible] explains the Hindu caste system, the joint family, and the Hindu attitude towards marriage and women, with a short consideration of the recent remarkable book, 'Mother India.' He points out that the [illegible] and draws a [illegible] between the [illegible] wealth of the [illegible] and the [illegible] of India.

7.40 A PIANOFORTE [illegible] by BERKELEY M[illegible]

Intermezzo, Op. 116 No. [illegible]
Capriccio, Op. 116, No. 3
} *Brahms*

[illegible]

7.50 Hallé Concert

From the Free Trade Hall, Manchester

S.B. from Manchester

(See also opposite page)

THE HALLÉ ORCHESTRA

Conducted by SIR HAMILTON HARTY

WILLIAM MURDOCH (Pianoforte)

Concerto in F for Pianoforte and Orchestra ... *Haydn*

The Fountains of Rome ... *Respighi*

8.35 app. Poems read by Miss LILIAN H[illegible]

8.45 app. Hallé Concert (Continued)

S.B. from Manchester

Suite, The Love of Three Oranges ... *Prokofiev*
(First performance in Manchester)

Pianoforte Solo, 'Carnaval' ... *Schumann*

Francesca da Rimini ... *Tchaikovsky*

9.40 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Local Announcements (*Daventry only*); Shipping Forecast

10.0 Mr. VERNON BARTLETT: 'The Way of the World'

10.15 SURPRISE ITEM

10.30-12.0 DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, from the Savoy Hotel

Thursday's Programmes continued on page 407

THE MOST FAMOUS ORCHESTRA IN THE NORTH

Photo: Manchester

THE Hallé Orchestra made its first appearance in 1857. The Art Treasures Exhibition was being held in Manchester at the time, and the Committee engaged Mr. (later Sir) Charles Hallé to give some orchestral concerts. From such a chance beginning developed the great musical institution of the north, for the concerts were so successful that Hallé was encouraged to come to live in Manchester and conduct further series. Sir Charles Hallé conducted the orchestra until his sudden death in 1895. He was followed by Sir Frederic Cowen; then, in 1899, Dr. Hans Richter came to settle in Manchester and for thirteen years poured his genius into the Society's work. The orchestra became world-famous for both its personnel and its programmes. 'The Hallé' has never truckled to popular taste in its choice of music to perform. Many now famous works received their first performances at these concerts. In 1912 Richter retired and Michael Balling came from Bayreuth to take charge. The War cut short his association—and from 1914 to 1920 it was left to Sir Thomas Beecham to keep the fame of the Hallé Orchestra high during difficult times. In 1920 the present conductor, Sir Hamilton Harty, took over. What music, not only in Manchester but in all England, owes to him is yet to be appreciated. With his great orchestral control, his Celtic imagination and passionate enthusiasm, he is adding laurels each year to the proud record of the Society.

The Hallé Orchestra, with Sir Hamilton Harty on the conductor's dais, is seen above, photographed in the Free Trade Hall, from which the concert this evening will be relayed. Particular interest is given to this picture by the fact that, standing with a violin in his hand to the right of the conductor, is the late Dr. Adolf Brodsky.

CONSTELLATION.

(Continued from page [illegible].)

Daughters, but the truth is that Joan Crawford, in that film, is simply playing a Mary Pickford part brought up to a rather more sophisticated ?at.

Mary Pickford perceived with unerring glance the fundamental sentimentality of the motion-picture audience. It is the exploitation of that percept[illegible] which has taken her from a Toront[illegible] to her mansion in Beverley Hills,where she entertains every distinguished visitor to California; just as Douglas Fairbanks, her husband, has become what he is by exploiting the essential schoolboy qualities of fantastically unreal gallantry [an]d adventure, lacking all real blood, and including the invariable dummy princess, apparently stuffed with sawdust-qualities as charming as they are eternal in the subconscious soul of every man.

After Pickford, Chaplin. In the summer of 1913 Mr. Adam Kessel happened to see a skit called *A Night in a London Club* in a New York music-hall. A small man with large trousers and a funny walk attracted his attention, giving him the idea that he might be useful in Keystone comedies. He went round to interview the comedian, and suggested that he should break into pictures, but the latter, with native Cockney caution and native Cockney accent, seemed distinctly dubious. It was not until November, 1913, that Chaplin was persuaded to start work with Keystone in Los Angeles and to leave Fred Karno's Mumming Birds behind. Like Mary Pickford, Chaplin deserved his triumph, if it is deserving to have come through bad times before achieving greatness. He is said to have been a child labourer in a toy factory, and to have been born in a troupe of strolling English players in the course of a tour in France. [H]e was first tried out in a one-reel film called *Kids' Auto Races*. In this he merely appeared with his usual music-hall properties and his usual music-hall tricks. It was not until the film was run through that Mack Sennett realized that in the little man he had found a peculiar screen personality. Here, too, we have an example of a great film 'star' achieving greatness by appealing to one of the fundamentals in human nature. Chaplin is always the downtrodden, ragged under-dog, blundering into heroism by mistake, achieving momentary success, and finally disillusionment, and facing the latter with the sad grin of the eternal clown. To an Anglo-Saxon audience this character has been, and always will be, irresistible. With Chaplin's personality and real genius superimposed upon it, it has become perhaps, the most famous character in the world.

He had one stroke of supreme good luck. Mack Sennett had been perfectly content with his one-reel comedies, but suddenly he was fired to compete in his own line ag[ainst] Griffith's Napoleonic schemes. During 1914 Los Angeles was buzzing with rumours about preparations for *The Birth of a Nation*, and in April of that year Sennett produced the first six-reel comedy, *Tilly's Punctured Romance*, with Marie Dressler, Mabel Normand, and Charles Chaplin. [illegible]

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VAUDEVILLE

On Tuesday, February 26, Murray Ashford's Concert Party is to give a half-hour programme from the Studio. The main Vaudeville show of next week, though, will be broadcast on Thursday evening, February 28. The responsible post of *compère* will be taken on this occasion [by Tom] Ross; the company which he will intro[duce] [illegible] Muriel George and Ernest Butcher, Charles Higgins, the comedian (in his sketch, *The Gas Man*), and Gwen Farrar and Billy Mayerl. On the following day Doslys and Clark, the well-known syncopated singers, whose intimate style, cultivated in the smaller cabarets, is so suited to the microphone, will be heard for a quarter of an hour.

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THURSDAY, FEBRUARY 21

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

10.15 Light Symphony Concert

1.10–1.50 Lunch-Hour Service

(From Birmingham)

Relayed from St. Martin's Parish Church

Speaker, The Rev. CHARLES MATTHEWS (of St. Peter-in-Thanet, Kent)

3.0 A Symphony Concert

by THE FOLKESTONE MUNICIPAL ORCHESTRA

Relayed from the Leas Cliff Hall, Folkestone

Conducted by ELDRIDGE NEWMAN

[illegible]

TINA BONIFACIO (Harp)

Concert Study ..... *[illegible]*

ORCHESTRA

Ballet Music, 'Le Cid' .. *Massenet*

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

FRANK NEWMAN (Organ)

Overture, 'Coriolanus' *Beethoven*

Simple Aveu ...... *Thomé*

GRACE FIELD (Soprano)

Blackbird's Song .. *[illegible]*

Daffodil Gold.... *Hodgson*

FRANK NEWMAN

Selection, 'La Traviata' *Verdi*

Valse, 'One Hour of [illegible]'

Pierrette .... *[illegible]*

GRACE FIELD

She wandered down the Mountain Side .... *Clay*

[illegible]

FRANK NEWMAN

[illegible]

BEN LAWES

figures in Birmingham's Vaudeville programme tonight.

5.30 THE CHILDREN'S HOUR

(From Birmingham)

'In the Sea Queen's Palace,' a Play by Margaret [illegible]

'Mermaids' and other Songs by MARJORIE [illegible] (Soprano)

DITSUM and FERGUS will Entertain

6.15 [illegible]

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

TARRANT BAILEY (Jr.)

In Banjo Solos

8.0 Music by John Ansell

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOHN ANSELL

Overture, 'An Irish Comedy'

Pastoral Suite

When the Hawthorne Blooms; Poppies and Cornflowers; The Autumn Moon; [illegible] Mistletoe

[illegible]

[illegible]

[illegible]

[illegible] The Story Book; The Fairy Doll

[illegible], 'The Shoe'

[illegible]; The Ballet Shoe; The Court [illegible] The Brogue

9.0 Vaudeville

(From Birmingham)

WALLACE CUNNINGHAM presents a Ventriloquial Sketch

MAY JONES in Mimicry

BEN LAWES (Entertainer)

PATRICIA ROSSBOROUGH (Syncopated Pianiste)

MASON and ASHES (Entertainers with a Piano)

PAUL RAFFMAN and his Band

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A Light Symphony Concert

BEETHOVEN—EARLY WORKS

WILLIAM PRIMROSE (Violin)

THE WIRELESS SYMPHONY ORCHESTRA

Leader, S. KNEALE KELLEY

Conducted by [illegible] MENGES

ORCHESTRA

Overture, 'Coriolanus' (1807)

10.25 WILLIAM PRIMROSE and Orchestra

Romance in G (1803)

10.35 ORCHESTRA

Symphony No. 1, in C

Adagio molto—Allegro con brio; Andante [illegible]

[illegible]

11.0–11.15 ORCHESTRA

Ballet Music, 'The Men of Prometheus' (1801)

IT is a little odd, at this date, to think of Beethoven, stern, austere character that he was, as being instructed by a dancer to write music for a ballet. Such was, however, the origin of the music for *Prometheus.* The ballet was designed by one Viganò, who, along with his wife, Maria Medina, enjoyed such a reputation in Vienna at the end of the eighteenth century that they were called on to produce a ballet in honour of the Empress. It was founded on the classical myth, and two statues, brought to life by [illegible] of by the [illegible]. One of the original [illegible] are taught by the immortals on [illegible]. [illegible] Overture, an Introduction, and sixteen other [illegible] the Overture is still fairly often played. The last movement has this special interest that one of its themes is used again in the last movement of the Eroica symphony and in the Pianoforte Variations and Fugue, Op. 35.

Belonging, as it does, to Beethoven's earlier [illegible] Mozart and of Haydn, bright, [illegible], and, on the whole, slighter in form and structure than most of his orchestral music.

(Thursday's Programmes continued on page 408.)

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Thursday's Programmes continued (February 21)

5WA CARDIFF. 353 M. 850 kC.

2.30 London Programme relayed from Daventry

3.45 Mrs. G[illegible] G[illegible]: 'Famous Welsh W[illegible]—Welsh Women who [illegible] English'

The most famous example was Mary Ann Evans—better known as George Eliot. Her family came from South Wales.

4.0 London Programme relayed from Daventry

5.0 MAX CHAPPELL'S BAND
Relayed from Cox's Cafe

5.15 THE CHILDREN'S HOUR

6.0 Bournemouth Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for Farmers

6.45 *S.B. from London*

7.40 Musical Interlude

7.45 A Symphony Concert

Relayed from the Assembly Room, City Hall

[illegible] WALES

[illegible]

[illegible]

Conducted by WARWICK BRAITHWAITE

O[illegible] *Brahms*

THE Overture was composed in the [illegible] year (1880) as the 'Academic F[illegible] Overture,' and the two works made their first appearance in the same programme at a concert which was given in Breslau, with Brahms himself [illegible] sity there. The work has no special programme, and its title is the only clue which Brahms gave to the mood of [illegible].

Two chords from the whole orchestra introduce a typical Brahms theme in a steady tempo, the strings begin it softly the winds joining them [illegible]. In a slightly changed form the opening is repeated, and then there is a short theme, fo[illegible] long, of which the third and fourth [illegible] down. After some development there is a tune [illegible] trombones and tubas carry on, with something menacing in its mood. After that, the real second theme is heard for the first time, a [illegible] serene and happy tune, but soon the music grows more agitated and works up to a climax. There, we hear still another new theme before the earlier ones return to form the customary recapitulation. Towards the end there is a little fugato made of a bit of the first tune, and the Overture closes with a coda also built up on it.

ELSIE SUDDABY (Soprano) and Orchestra

Dove Sono (Where am I ?) ('Figaro') .. *Mozart*

ORCHESTRA

Symphony No. 7, in E .... *Bruckner*
(*First Performance in Wales*)

THIS is the first occasion in recent times on which a Bruckner Symphony has been presented to the B.B.C.'s listeners, and his name has very seldom figured in the programmes. In Germany and Austria, however, he is regarded as having a very important place of his own among [illegible] Roman Catholic, and composed much [illegible] music, some of it in the largest forms; even his symphonic music is to some extent influenced by his religion and by his organ playing. In almost all the Symphonies an important part is taken by chorale-like themes. His orchestration has always been regarded as masterly, although his use of the wind instruments often recalls the organ. The way in which his movements are built up is a logical development of Beethoven's style, and there is this coincidence between his work and Beethoven's, that Bruckner also left nine Symphonies.

It was the seventh which first made it clear to the whole world of music that he deserved more than merely respectful recognition. Composed between 1881 and 1883, it was first performed at Leipzig, with Nikisch conducting. Of the principal theme of the first movement, Bruckner himself told how a friend appeared to him in a dream and dictated it, prophesying that it would bring him success. It is a fine, joyous, song-like, theme which flows along with an impulsive sweep; a short tranquil section with a melody begun by oboe and clarinet follows, and there is [illegible] quiet section with a theme for woodwinds accompanied by a busy figure on the strings. With a return to the speed of the opening there is an imposing theme in downward passages, and on these and variants of them the big movement is solidly built up.

The slow movement is always regarded as among the most beautiful things Bruckner wrote. Of its theme, too, he had a story to relate—that it occurred to him one day when he was thinking of Wagner, with a melancholy presentiment that the great master's life must be nearing its end. Before the movement was completed news of Wagner's death reached him, and the last part of the movement was specially composed as a tribute, the composer himself marking it 'Funeral Music.' That part of the movement was appropriately played at Bruckner's own f[illegible].

The Scherzo, which comes next, opens with a [illegible] figure in the [illegible] and straightforward, the Trio, in slower and more suave measure, forming a striking contrast to the opening.

The last movement begins with only violins and viola; oboe and flute soon add little phrases, out of which the first part of the movement grows, to reach a bold and vigorous section for the whole orchestra. A little later there is a fine [illegible] after a [illegible] of the vigorous opening the strings, in turn, have a similar simple theme. But again the movement grows in energy and vigour, to work up to a really brilliant and vociferous close.

A FAMOUS WRITER FROM WALES

'George Eliot,' one of the first great women writers of English, whose real name was Mary Ann Evans, was born in South Wales. Mrs. Gwenda Gruffydd will refer to her in her talk from Cardiff this afternoon.

9.0 MICHAEL PENN
A SHORT STORY

9.15 Symphony Concert
(Continued)

ELSIE SUDDABY

Orpheus with his Lute ...... *Vaughan Williams*
To Daffodils .... *Delius*
The Fields are [illegible] ... *Armstrong Gibbs*
The Maiden ...... *Parry*

ORCHESTRA

Fantasy, 'Francesca da Rimini' .. *Tchaikovsky*

9.40–12.0 *S.B. from London* (9.55 Local Announcements)

[redacted] 294.1 M. 1,020 kC.

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 Bournemouth Programme relayed from Daventry

6.15 *S.B. from London*

6.30 *S.B. from Cardiff*

6.45 *S.B. from London*

7.50 *S.B. from Manchester*

8.33 app. *S.B. from London*

8.42 app. *S.B. from Manchester*

9.40 *S.B. from London*

9.55 Musical Interlude relayed from London

10.0–12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 kC.

12.0–1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.45 Mr. GEORGE DANCE, F.R.H.S., 'For Gardeners—Notes on Early Vegetables'

4.0 London Programme relayed from Daventry

6.0 Lenten Address

The Rev. ERIC SOUTHAM, M.A.: 'Teach us to Pray—II, When ye pray say, "Hallowed be Thy Name"'

6.15 *S.B. from London*

6.30 Market Prices for Farmers of Southern Counties

6.35 *S.B. from London*

7.50 *S.B. from Manchester*

8.33 app. *S.B. from London*

8.42 app. *S.B. from Manchester*

9.40–12.0 *S.B. from London* (9.55 Local Announcements)

5PY PLYMOUTH. 400.0 M. 750 kC.

12.0–1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
'The Giant with a Million Heads' (*W. H. Wawcroft*) visits the Plymouth Station, so all attention, for he is perfectly marvellous

(*Plymouth Programme continued on page 411.*)

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Thursday's Programmes continued (February 21)

[illegible] page 408

6.0 [illegible] Daventry

6.15 S.B. from London

7.50 S.B. from Manchester

8.33 app. S.B. from London

8.43 app. S.B. from Manchester

9.40-12.0 S.B. from London (9.55 Local Announcements)

2ZY MANCHESTER. 378.5 M. 793 kc.

12.0-1.0 A BALLAD CONCERT

DORA LEECH (Pianoforte)

Impromptu in A Flat [illegible]
To the Spring [illegible]

DORIS AINLEY (Mezzo-Soprano)

Maiden's Lament ...
Hark, hark, the Lark! [illegible]

CHRIS STOTT (Baritone)

Song of the Waggoner — Breville Smith
Gingham Gown ... [illegible]
[illegible]

EDGAR CLAYTON (Cornet)

For you alone [illegible]
On with the Motley [illegible]

DORA LEECH

First Three Pieces from Suite 'To Music' — Ernest Austin

DORIS AINLEY

Dirge in Woods } [illegible]
Looking Backwards } Hubert Parry

CHRIS STOTT

The Devout Lover — Maud Valerie White
When Clouches Plays — [illegible]
[illegible]

EDGAR CLAYTON

Honour and Love ('Monsieur Beaucaire') Ross

4.30 A GRAMOPHONE RECORD CONCERT of FOLK SONGS and FOLK DANCES

5.15 THE CHILDREN'S HOUR
A Fly-Away Programme
Songs sung by BEATRICE COLEMAN and HARRY [illegible]

6.0 Bournemouth Programme relayed from Daventry (See London)

6.15 S.B. from London

6.30 Market Prices for North of England [illegible]

6.45 S.B. from London

7.50 **Hallé Concert**

From the Free Trade Hall
Relayed to London and Daventry
THE HALLÉ [illegible]
Conducted by Sir HAMILTON HARTY
WILLIAM MURDOCH [illegible]

Concerto in F, for Pianoforte and Orchestra [illegible]

The Fountains of Rome [illegible]

8.33 app. S.B. from London

8.43 app. Hallé Concert

[illegible]

Suite, 'The Love of the Three Oranges' Prokofiev (First Time [illegible])

Pianoforte Solo, 'Carnaval' Schumann

[illegible]

9.40-12.0 S.B. from London (9.55 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 kc.

12.0-1.0 [illegible] 2.30 [illegible] 3.0 [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 6.35 [illegible] 7.50 [illegible] 8.33 [illegible] 8.43 [illegible] 9.40-12.0 S.B. from London.

5SC GLASGOW. 405.4 M. 740 kc.

1.0-2.0 [illegible] 2.45 [illegible] 3.0 [illegible] 3.30 [illegible] 3.45 [illegible] for Lad and Lassie' 4.0 A Light Orchestral Concert. The Station Orchestra: Overture, 'Masaniello' (Auber). Jack Fletcher (Baritone): The Two Grenadiers (Schumann) [illegible] The Floral Dance (Moss) [illegible] Orchestra: A Children's Suite [illegible] The Purple Vine [illegible] Drink to me only [illegible] 5.15 [illegible] 5.58 [illegible] 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 6.45 [illegible] 7.50 [illegible] 8.33 app. [illegible] 8.43 app. [illegible] 9.40 [illegible] 9.55 [illegible] 10.0 [illegible] 10.30 [illegible] 10.45-12.0 S.B. from London.

2BD ABERDEEN. 500 M. 600 kc.

11.0-12.0 —Programme relayed from Daventry. 2.0 —Broadcast to Schools. S.B. from Edinburgh. 3.30 —S.B. from Glasgow. 4.0 Dance Music relayed from the New [illegible] 4.45 Studio Concert. Peggy Henderson (Soprano) [illegible] 4.53 [illegible] A Fairy's Love [illegible] (Swinstead), Rambling Sailor (Alec Rowley). 5.0 Peggy Henderson [illegible] Tom Jones (Edward German) [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 6.45 [illegible] 7.50 —S.B. from Manchester (see London). 8.33 [illegible] S.B. from London. 8.43 app. [illegible] Manchester (see London). 9.40 S.B. from London. 9.55 —S.B. from Glasgow. 10.0-12.0 —S.B. from London.

2BE BELFAST. 306.1 M. 980 kc.

2.30 —London Programme relayed from Daventry. 4.0 — [illegible] Ballet Suite [illegible] 4.24 [illegible] Mendelssohn) Amarilli (Caccini), Sylvelin (Sinding). 4.35 Ballet Music [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] London. 7.40 [illegible] 8.0 Chamber Music. The Radio Ensemble [illegible] the Ulster Minor Hall [illegible] Quartet in C [illegible] 8.35 [illegible] Madrigal [illegible] Farnaby [illegible] Madrigal, Adieu, sweet Amaryllis (Wilbye—1609). Canzonet, Fayre did dance with [illegible] (Giles Farnaby—1598). 8.50 Radio Ensemble [illegible] Quintet in A Major (Mozart). 9.20 —Radio Singers [illegible] Young Cupid hath proclaimed (Thomas Weelkes— [illegible]) Fair Phyllis I saw (John Farmer—1599) [illegible] Come, Phyllis [illegible] 9.32 [illegible] 9.40-12.0 [illegible] 9.55 [illegible]

Contributors to Next Week's Issue Include

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J. C. SQUIRE.

CLOUGH WILLIAMS-ELLIS.

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Mr. ROBERT BOOTHBY, M.P

FRIDAY, FEBRUARY 22

2LO LONDON & 5XX DAVENTRY

[illegible] 838 kC.) (1,562.5 M. 192 kC.)

Mr. COMPTON MACKENZIE.

9.20 SCOTTISH NATIONALISM

A discussion between Mr. Compton Mackenzie and Mr Robert Boothby, M P

N[illegible] Nationalism has long been an aspiration; it has lately burst into the region of practical politics as a demand and a scheme. The result has been that people have become interested in the question of Scottish Home Rule who never paid much attention to it before, and tonight's debate should provide a useful opportunity of hearing the arguments for and against put by worthy representatives of the two sides. [illegible] Compton Mackenzie (right), the novelist, is a Nationalist of the most [illegible], and he has been very prominent in the campaign. Mr. Boothby (left) has been in Parliament, where he represents [illegible]shire, only since the General Election of 1924, but he soon came to the front, and he has been Parliamentary Private Secretary to the Chancellor of the Exchequer since 1926. He is not yet thirty years old.

10.15 a.m. **The Daily Service**

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 (*Daventry only*) 'Menus and Recipes'

11.0 (*Daventry only*) Gramophone Records

12.0 Miscellaneous

A SONATA RECITAL

HELEN LEARD (Violoncello)

MATTIE DIXON (Pianoforte)

Sonata in F [illegible]

[illegible] Allegro [illegible]; Adagio [illegible] appassionato; Allegro molto

12.30 ORGAN RECITAL

by

[illegible] H. [illegible]

(From St. Botolph's, Bishopsgate)

F[illegible] Sonata [illegible]

Allegro ma non troppo; Andante; Allegro [illegible]

Two Chorale Preludes .... *Parry*

St. Cross; Croft's 136th

Scherzo .... *Harvey Grace*

1.0-2.0 LUNCH TIME MUSIC

MOSCHETTO and his ORCHESTRA

From the May Fair Hotel

2.30 BROADCAST TO SCHOOLS

Dr. B. A. KEEN: 'The Why and Wherefore of Farming—(Course II), Agriculture in the British Isles: VI, The Broad Divisions (Continued)'

2.55 Musical Interlude

3.0 Mr. J. GRANVILLE SQUIERS: 'Round the World—The Pampas and the Gauchos.' Relayed from Birmingham

3.20 Musical Interlude

3.25 Mrs. AMABEL WILLIAMS-ELLIS: 'Great Discoverers—VI, Pasteur'

3.40 Musical Interlude

3.45 Concert to Schools

Under the Direction of

SIR WALFORD DAVIES

THE SYBIL EATON STRING QUARTET

SYBIL EATON (1st Violin); PIERRE TAS (2nd Violin); RAYMOND JEREMY (Viola); ALLEN FORD (Violoncello)

[illegible] (Mezzo-Soprano)

[illegible] FRANK WESTFIELD'S ORCHESTRA

From the Prince of Wales Playhouse, Lewisham

5.15 THE CHILDREN'S HOUR

'*Manners Maketh Man!*'

—the same would apply to dragons, according to 'The Polite Dragon' (*R. de Rohan*).

Some extracts from 'Our Own Book of Etiquette' with a word or two on 'Politeness' (*Turner*) to say nothing of 'Charles Augustus Fortescue' whose exemplary behaviour has been recorded by Hilaire Belloc and set to music by Liza Lehmann

6.0 Mr. W. POWELL-OWEN: 'The Small Poultry Keeper—III, Poultry Keeping as a National (and not Nuisance) Asset'

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC

HANDEL'S VIOLIN SONATAS

Played by EDA KERSEY

Sonata in A, No. 6

Adagio cantabile assai; Allegro; Largo, Allegro

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 Musical Interlude

7.25 Professor H. MUNRO FOX: 'Mind in Animals—V, The Modern View of Instinct.' Relayed from Birmingham

NOWADAYS it is no longer fashionable to describe the unknown as being magnificent and to leave it at that. On the contrary, we demand the why and wherefore and a studied explanation of everything. It is this method as applied to animal instinct which Professor Fox will discuss in the penultimate talk of his series.

7.45 A Light Orchestral Concert

ALICE MOXON (Soprano)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

March, 'La Reine de Saba' ('The Queen of Sheba') .... *Gounod*

Overture, 'Di Ballo' .... *Sullivan*

8.5 ALICE MOXON with Orchestra

Cavatina ('The Pearl Fishers') .... *Bizet*

Vainement, ma bien Aimée (Vainly, my dear love) ('The King of Ys') .... *Lalo*

[illegible] ORCHESTRA

Cotswold Suite .... *Alexis Gunning*

Selection, 'La Boutique Fantasque' .. *Rossini*

8.38 ALICE MOXON

To Daisies .... [illegible]

I know a bank .... *Mar*[illegible]

Sing, break into Song .... .. *Mallinson*

8.45 ORCHESTRA

[illegible] 'Sennen Cove' .... *Billy Mayerl*

[illegible] .... *Wagner*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements (*Daventry only*) Shipping Forecast

9.20 Scottish Nationalism—a Discussion between Mr. COMPTON MACKENZIE and Mr. ROBERT BOOTHBY, M.P.

(*See above*)

10.20 'Airy Nothings'

(Second Edition)

[illegible]

by

[illegible]

With the Assistance of

ANONA WINN

[illegible]

Pianos

[illegible] ARNOLD

The listener will be Compered by the Spirit of Burlesque, who has compiled a programme [illegible]

[illegible]

Some Vaudeville

Poetry Reading

A Turn from the Colliseum

[illegible]

A Cerebr[illegible] National Programme

The Prize Surprise

11.0-12.0 (*Daventry only*) DANCE MUSIC

ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA, from the New Princes Restaurant

AIRY NOTHINGS

FRIDAY, FEBRUARY 22
5GB DAVENTRY EXPERIMENTAL
(492.3 M. 610 kC.)

TRANSMISSIONS FROM THE [illegible] STUDIO EXCEPT WHERE OTHERWISE STATED.

Military Band Concert

3.0 ORGAN RECITAL
by
LEONARD H. WARNER
From St. [illegible]

Overture, [illegible]

SOPHIE WYSS
Arias
Ombra [illegible] (' Julius Maccabæus ' Handel, arr. Julius Stern)
Denn dort der [illegible] Harfe Klang (Then sounds the lute and harp)

ORGAN
Fantasie-Impromptu .... *W. G. Alcock*
Le Cygne (The Swan) *Saint-Saëns, arr. Guilmant*
Siciliano .... *Bach, arr. Archer*

SOPHIE WYSS
Air, ' Mein gläubiges Herze, frohlocke ' (My [illegible]) *Bach*
La Procession [illegible]

ORGAN
' Occasional ' Overture *H*[illegible]

4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

GRACE IVELL and VIVIEN WORTH (Songs and Duets at the Piano)

5.0 ' How It Strikes Me '
by
Miss Sybil Thorndike
[illegible] from the private theatre of the Royal Academy of Dramatic Art

J[illegible] two to her in this [illegible] Mr. Bernard Shaw and Sir [illegible] Gerald du Maurier [illegible] [illegible] regarded by [illegible] people [illegible] [illegible] she has scored [illegible] will probably be [illegible] performance in Shaw's [illegible]

5.[illegible] THE [illegible] HOUR
From Birmingham

' Coltsfoot,' by D. Hanson [illegible] DAISY [illegible] (Tenor), ' Mouflon the Bood[illegible]' [illegible] Forster. HAROLD MILLS (Violin)

6.15 TIME SIGNAL, GREENWICH ; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 **Light Music**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

' Occasional ' Overture .... [illegible]

DAISY NEAL (Contralto) and Orchestra
When you come home .... *Squire*

6.42 ORCHESTRA
Selection, ' San Toy ' .... *Jones*

HAROLD MILLS (Violin)
Sonata in D .... *Handel*

7.0 ORCHESTRA
Intermezzo, ' The Old Sp[illegible] ' *Hope*
M[illegible] [illegible]

HAROLD MILLS
Menuet .... *M*[illegible]
Air on the G String [illegible]
H[illegible] Balaton *Hubay*

7.25 ORCHESTRA
Lyrical Novelty, ' Bird o' M[illegible] ' .. *Fletcher*

DAISY NEAL
Praise ..... *Haydn Wood*
Nightfall at Sea ..... *Phillips*
A Farewell ..... *Liddle*

7.45 ORCHESTRA
Selection, Ballet Music ' The S[illegible] ' [illegible]

8.0 **Chamber Music**
THE HUNGARIAN STRING QUARTET
EMMERICH WALDBAUER (Violin), TIBOR ORSZAGH (Violin), JEAN DE TEMESVARY (Viola), EUGENE DE KERPELY (Violoncello)

Quartet in F Minor ..... *Haydn*
Allegro moderato ; Menuetto ; Adagio ; Finale—Fuga a two soggietti

8.20 ISOBEL LAMOND (Soprano)
Spiagge amate (The Beloved Shores) .. *Gluck*
Plaisir d'amour (Love's Happiness) .. *Martini*
L'Invitation au Voyage ..... *Duparc*
Mandoline, Automne ..... *Fauré*

8.35 QUARTET
Fourth String Quartet ..... *Bela Bartok*
[illegible]

Sydney Northcote (left) sings in the Military Band Concert to-night at 9.0, and Harold Mills takes part in the programme of light music that will be broadcast from Birmingham at 6.30.

9.0 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
[illegible]
March, Hero[illegible]
[illegible] Overture, [illegible] *Beethoven*

9.14 SYDNEY NORTHCOTE (Tenor)
Serenade ..... [illegible]
Death of Robin Hood ..... [illegible]
In Fountain Court ..... *Maurice Herbert*

9.22 BAND
The Welsh Rhapsody ..... *German*

9.38 SYDNEY NORTHCOTE
Love's Worship ..... *Kenneth A. Wright*
Lovely kind and kindly loving ..... *Scott*
Who is Sylvia ? ..... *Quilter*

9.45 BAND
The Young Prince and the Princess (' Scheherazade ') *Rimsky-Korsakov*
[illegible] No. 3
Victor Hely-Hutchinson, arr. Gerrard Williams
Spoon River *Percy Grainger, arr. R. J. F. Howgill*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and THE [illegible] HOTEL DANCE BAND, directed by JAMES KELLEHER, from the Piccadilly Hotel

11.0–11.15 ALFREDO and his BAND and THE NEW PRINCES ORCHESTRA, from the New Princes Restaurant

(Friday's Programmes continued on page 414.)

This Week's ' Epilogue '
' GOD IS LOVE '
Love Divine, all loves excelling,
I John iv, v. 7–21,
Hark, my Soul! It is the Lord!
St. John xv, v. 12.

A CALL TO THE RISING BUSINESS MAN

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Friday's Programmes continued (February [illegible])

5WA CARDIFF. 353.2 M. 850 kC.

12.0-1.0 London Programme [illegible]

2.30 London Programme relayed from Daventry

4.30 ARCHIE ROBERTS' DANCE BAND relayed from The South Wales Echo FOOD AND COOKERY EXHIBITION at the DRILL HALL, CARDIFF

5.15 THE CHILDREN'S HOUR

6.0 Mr. J. KYRLE FLETCHER: 'Village Histories—IV, St. Fagans'

ST. FAGANS has the curious distinction that it is a Welsh Saint's town. St. Fagans Castle is the seat of the Earl of Plymouth.

6.15 *S.B. from London*

6.30 Mr. HOWARD SCOTT: Emigration

6.45 *S.B. from London*

7.45 Memories of Leslie Stuart

THE STATION ORCHESTRA [illegible] conducted by WARWICK [illegible]

Selection, 'Havana'

JOHN ROBKE (Light Baritone)

[illegible] may be crazy

Little Dolly Day Dream

COLLEEN CLIFFORD (Soprano)

Way down in Pensacola

ORCHESTRA

Selection, 'Florodora'

C[illegible] and [illegible]

[illegible]

Tell me, pretty maiden

ORCHESTRA

Selection, 'The School Girl'

COLLEEN CLIFFORD

Sweetheart May

My little Octoroon

JOHN ROBKE

In the Shade of the Palm

ORCHESTRA

Selection, 'The Belle of Mayfair'

COLLEEN CLIFFORD and JOHN ROBKE

Is yer Mammy always wid yer?

Lily of Laguna

ORCHESTRA

Finale, 'The Soldiers of the King'

9.0-11.0 *S.B. from London* (9.15 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 kC.

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

9.15 Musical Interlude relayed from London

9.20-11.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 kC.

2.30 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.15 Local Announcements)

5PY PLYMOUTH. 390.3 M. 757 kC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

The Magic [illegible] by Talbot Dickens, with [illegible]

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.15 [illegible])

2ZY MANCHESTER. 376.3 M. 797 kC.

3.0 BROADCAST TO SCHOOLS: Canon C. E. RAVEN, 'Birds of the North Country—VI, Birds of the Lakes and Streams' *S.B. from Liverpool*

3.20 London Programme relayed from Daventry

4.30 The Northern Wireless Orchestra

Selection, 'The Emerald Isle' *Sullivan and German*

THE ENTRANCE TO ST. FAGAN'S CASTLE, the seat of the Earl of Plymouth. Mr Kyrle Fletcher will talk about St. Fagans in his series of 'village histories' from Cardiff this evening at 6.0

Mélodie in E ... *Rachmaninov*

Schön Rosmarin (Fair Rosemary) ... *Kreisler*

Suite Poetique ... *Black*

Shepherd's Hey ... *Grainger*

5.15 THE CHILDREN'S HOUR *S.B. from Leeds*

Submerged in a Submarine

Songs sung by WINIFRED RANSOM and PETER [illegible]

Talks for the Teens—RICHARD WESTERN: 'How to Prepare and Maintain Aquaria'

6.0 Miss FAY KERSHAW: 'The Troubadours'

6.15 *S.B. from London*

7.45 A Review of Sports

[illegible]

HUSTING

Topical Lyrics specially composed and performed by PURSALL and STANBURY (Composer-Entertainers)

With Cameos specially written and performed by [illegible]

And Incidental Music by THE NORTHERN WIRELESS ORCHESTRA

9.0 *S.B. from London* (9.15 Local Announcements)

10.20-11.0 Requests

THE NORTHERN WIRELESS ORCHESTRA [illegible]

Other Stations.

5NO NEWCASTLE.

2.30 London Programme relayed from Daventry. 5.15 [illegible] Study, Op. 10, No. 4; [illegible] 6.15-11.0 S.B. from London.

5SC GLASGOW.

2.30 Broadcast to Schools: Mr. Robert Grant, 'Travellers' Tales of Other Lands—The Soudan.' 2.45 Musical Interlude. 2.50 S.B. from Edinburgh. 3.10 [illegible] The Isle of Mull (arr. [illegible]) Auld Kiss and The Wee Cooper o' Fife (arr. Black). Orchestra: Scottish Dances [illegible] Fantasia, Gems of Scotland (Stroud). Richard J. Maguire: Turn ye to me (arr. Lawson), My Ain Auld [illegible] Farewell to Scotland (Kennedy-Fraser); Willie's gane to Melville Castle (arr. Diack). Orchestra: Overture, 'Gelert' ([illegible]) (Macpherson). 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 6.45 [illegible] 7.45 [illegible] 9.0 [illegible] Herbert Simmonds and Wynne Ajello (Soprano): 'Tis the Merry Month of May ([illegible]) [illegible] Interlude by Gordon McConnell [illegible] 9.0 [illegible] 9.15 [illegible] News Bulletin. 9.20-11.0 S.B. from London.

2BD ABERDEEN. 311.8 M. 964 kC.

2.30 Broadcast to Schools. [illegible] 2.50 S.B. from Edinburgh. 3.10 [illegible] 5.0 [illegible] 5.15 [illegible] 6.0 [illegible] Football Topics. 6.15 S.B. from London. 6.30 [illegible] 6.45 S.B. from London. 7.45 [illegible] Ward and Shane Granville: At Home and Abroad [illegible] 9.0 [illegible] 9.15 S.B. from London. 9.20-11.0 S.B. from London.

2BE BELFAST. 306.1 M. 980 kC.

12.0 Organ Recital by Herbert Westerby. [illegible] relayed from the Classic Hall. Voluntary in C (M. Greene) [illegible] 12.30-1.0 Light Music. The Radio [illegible] 4.30 [illegible] Recital by Marie Childs [illegible] Woods [illegible] 5.15 Children's Hour. 6.0 London Programme [illegible] 6.15 [illegible] 7.45 [illegible] conducted by E. Godfrey Brown [illegible] (Arnold). Ballet Suite, Sylvia [illegible] 8.15 [illegible] 8.27 [illegible] Three Symphonic Dances, Op. 64 (Grieg). 8.42 [illegible] The Pibroch (Stanford), The [illegible] (Wallace) [illegible] 8.54 [illegible] 9.0-11.0 S.B. from London (9.15 Regional News).

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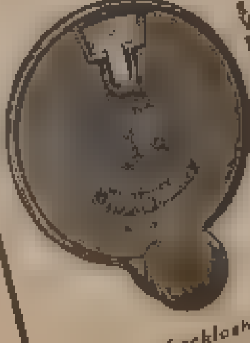

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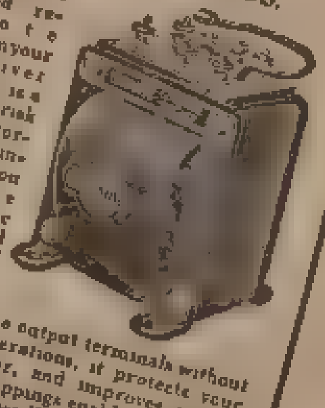

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Deep-seated splendidly proportioned and luxuriously upholstered with real FIBRE and HAIR stuffing and one-tempered steel springs in seat, back and front edge, this magnificent Easy Chair is absolutely supreme for quality and value. Only enormous demand, backed by scientific production in the largest factories in the world, makes it possible to sell the Berkeley at the amazing low price.

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Write to-day for Catalogue of all Models and FREE patterns of lovely Damasks, Cretonnes and Tapestries from which to select your own coverings.

H. J. SEARLE & SON, Ltd.
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Give it a hearing—and you'll be convinced

More than convinced, amazed. Amazed that this 47/6 Speaker can give results equal to those of a five guinea model. An ingeniously designed Cone Unit construction makes this feat possible. Hear this Whiteley Boneham instrument yourself and see if you, too, are not amazed.

Your dealer will demonstrate it to you

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The OLDHAM H.T. CHARGER

does all an H.T. Charger should do and costs only 55/-

It will keep your H.T. Accumulator always fully charged at home. It is simple to use. You can connect it to your H.T. Accumulator in two minutes. The Oldham H.T. Charger costs only 55/- because it is a simple and [illegible] job. It has no [illegible] parts, no superfluous gadgets, nothing to wear out, nothing to go wrong. You cannot buy a more efficient H.T. Charger at any price. See it at your Dealer's.

The OLDHAM H.T. CHARGER is made in two models for A.C. and D.C. Mains

A. C. TYPE 55/- **D. C. TYPE 40/-**

Incorporating Westinghouse Metal Rectifier under Licence

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OLDHAM & SON LTD., DENTON, MANCHESTER. [illegible]
London Office: 40, Wicklow Street, King's Cross, W.C.1 [illegible]
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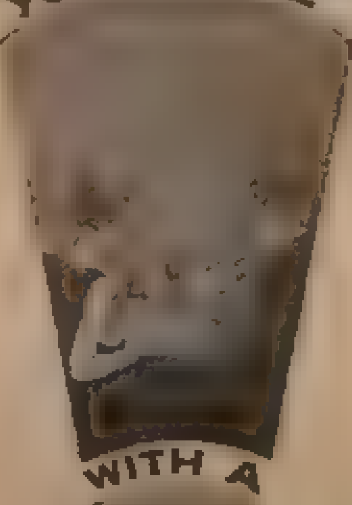
BROADCAST PICTURES BROUGHT INTO YOUR HOME WITH A



Fultograph

Topical pictures seen [illegible] daily [illegible] Radio's latest wonder to be enjoyed by every owner of a Fultograph. Connected to a set [illegible] loud speaker [illegible] the Fultograph will receive the pictures which are being broadcast [illegible] by [illegible] the Continent.

The Fultograph, the only Wireless Picture [illegible] is made in two models, oak and mahogany, and for those who prefer to construct their own, complete kits are available. These contain [illegible] the same components as [illegible] together with full constructional details. The components supplied by the [illegible] of the Fultograph will ensure the best reception.

In Oak £[illegible] 5 0 In Mahogany £24 15 0

Fill in the coupon below and send for full particulars.

To Wireless Pictures (1928), Ltd., Dorland House, 14/16, Regent St., S.W.1

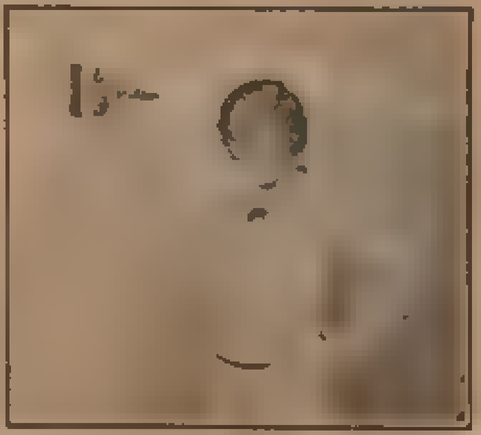
Please send me the full particulars of the "Fultograph" together with Kit prices for the Amateur Constructor.

NAME

ADDRESS

[illegible] R.T.

My dear, it's EASY!



Use PETRALINE and decorate your walls yourself! No brush-marks, no ugly blotches, but a lovely, even glow of colour.

PETRALINE WON'T RUB OFF

A Kent householder writes: "My [illegible] pleased [illegible]"

THE ECONOMY OF PETRALINE
A 3½ lb. packet (price 1 10d.) makes [illegible] lbs. of perfect wall-paint, sufficient to do one room.

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THE WATER WALL-PAINT

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FREE [illegible] card and name of nearest [illegible] from
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BARRIER

STOPS AERIAL LEAKAGE!

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2/6 EACH

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Ordinary [illegible] small condensers [illegible] to earth. [illegible]

ALL SETS ARE STARVED.

GIVE YOUR SET A CHANCE TO SHOW WHAT IT CAN DO

GREAT MECHANICAL STRENGTH
Always Interposes a Clean, Dry Gap

Sold by all the leading [illegible] Stores. If unable to obtain send remittance 2/6 post free direct to

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Both Sides of the Bristol Channel:

Notes on Future Programmes from Cardiff.

A CRIPPLED VIOLINIST

This boy, who was past school age, and too crippled to work, has been given a violin and free tuition by the Cardiff Poor Cripples' Aid Society, and has earned excellent reports.

A Way of Escape

AN appeal on behalf of the Cardiff Poor Cripples Aid Society will be made by Sister Ida German, the Hon. Secretary, on Sunday evening, February 24. The first aim of the Society is to cure cripples, and it pays for maintenance while patients undergo treatment, also providing surgical appliances where necessary. Incurable cases are assisted by providing a nurse or by supplying a more comfortable bed [illegible] a hand-propelling tricycle. Still more interesting is the work the Society does in aiding incurables to find employment and to get something out of life in spite of their handicap. One story, perhaps, may help to show the personal and individual [illegible] given. The education authorities asked the Society to come to the rescue of a boy who was past school age and too crippled to work. Sister German visited the boy and found that he was the son of a widow who had to work to support her family. The boy had a talent for music, and a poor violin which he played constantly. The Society paid for lessons and gave him a good violin, and the report on his work is that he has 'both talent and grit.' His mother wrote: 'I am sure some day he will do his best [illegible] He works very hard at his music; without it, he would have nothing to interest him.' Miss German is a sister of Sir James German, who is so well known in the district for his philanthropic work.

The Folk Tunes of Wales

FOLLOWING upon Professor Mary Williams's series of talks to schools on the Folk Tunes of Wales comes a series on Welsh Folk Tunes by Miss Jenny Williams. Miss Williams is an acknowledged authority on folk songs and [illegible] a special prize at the Carmarthen Eisteddfod for the best collection from the counties of Cardigan, Carmarthen, and Pembroke. Most of the songs have now been published in the Journal of the Welsh Folk-song Society. Miss Williams has given illustrated lectures at the University of London, also in Paris, Dublin, Geneva, Florence, and many other cities at home and abroad. She sings folk songs in Welsh, English, French, German, Russian, Italian, Spanish, and Czech. Her first talk, on Monday afternoon, February 25, is entitled 'Our Folk Tunes, Their History and Meaning.'

Dewi Sant.

THE Welsh Interlude on Tuesday, February 26, will be a talk by Professor Ernest Hughes on the Wales of Saint David and Saint David of Wales. Professor Hughes, who takes such a living interest in all cultural tendencies in modern Wales, has a happy way of making the past living and potent. This interlude will be a preparation for St. David's Day, which follows three days later. The first part of the programme on Friday, March 1, will be given from the studio, when the National Orchestra of Wales will play a Fantasia on Welsh Folk Melodies, and Watcyn Watcyns (baritone) will sing Welsh songs. At 8.20 p.m. the speeches at the Saint David's Day Banquet of the Cardiff Cymmrodorion Society will be relayed from the City Hall, Cardiff. Principal Thomas Phillips is to propose the toast Dewi Sant: the President, the Rev. B. M. Hughes, [illegible] guest), to which the Very Rev. Dean Inge responds. The Cardiff Cymmrodorion is singularly happy in its choice of guests. Last year's guest was Mr Lloyd George, and the guest of the year before was the [illegible] taken by Richard Barron, of Gower by Jack Parkin, and of Pistol by Donald Davies.

Oh Dear! What Can the Matter Be!

THE post office in a village is a magnet to which all, sooner or later, succumb. Many a gossip goes to buy a stamp as an excuse for entering the building, and it is easy to avoid seeing the visit of someone from the manor to send a telegram, or the dispatching of a large parcel to foreign parts, with the necessary declaration of contents. The experienced village gossip is as a fortune-teller visit cards. On the basis of a few items, inconsiderable in themselves, he raises a marvellous pile in which he comes to believe himself. A programme in a country post office, entitled 'Postage Stamps,' has been arranged for Thursday, February 28, at 10.5 p.m.

A Bristol Comedy Club

THE *Bristol Times and Mirror* [illegible] is nine years old, and is composed of members of the Children's Corner who refuse to grow up. Their first production at the Prince's Theatre, Bristol, was *Sea T*[illegible], in which their efforts were extremely successful and well received. All profits go to local charities, and three [illegible] are maintained at the Children's Hospital. Within the last four years over £1,000 has been distributed. This Club is giving a musical comedy programme on Monday evening, February [illegible]

Wales and the Sea.

A WELSH programme on Monday [illegible] February 25, includes four Welsh sea shanties sung by Rhys Williams (baritone [illegible] faring counties in the north were Anglesey and Carnarvon, and in the south Cardigan and Pembroke, and the houses in these parts still record the travels of their sailor men for brightly coloured [illegible] known, are in a different category from ordinary [illegible], they are used to assist work. Anchors have to be weighed, yards sent up and sails furled and all these jobs are done by shanty. The best singer is recognized as the shanty-man, and the rest sing the refrain in chorus. Another artist in the [illegible] Nan Davies (harpist), who accompanies Mr. [illegible] Jones (Penillion singer). At [illegible] old Welsh harp was strung with horse hair, and, by the Eisteddfod laws, the pupil spent three years in practising on a harp of that stringing. The harp used to be regarded with [illegible] was handed down to the members of the family who showed the most promise as bards. They were thus both the musicians and the historians of the family. This programme for the Western group comes from the Swansea Studio.

'STEEP HOLM.'

A MINING VILLAGE IN SOUTH WALES.

St. David's Day this year finds South Wales in a sad state of poverty and distress. This picture shows the collieries in Merthyr Vale

7.30 **Popular Symphony Concert**

SATURDAY, FEBRUARY 23

2LO LONDON & 5XX DAVENTRY

(356 M. 842 KC.) (1,562.5 M. 193 KC.)

9.35 **From the London Palladium**

10.15 a.m. The Daily Service

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 (*Daventry only*) Miss ANN KINGERSLEY: 'Handicraft in Colours'

1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENÉ TAPPONNIER
From the Carlton Hotel

3.30 Instrumental Solos
PIERRE FOL (Violin)
JESSIE CORMACK (Pianoforte)

PIERRE FOL
Menuett .... Porpora, arr. Kreisler
A bade Provençale ..... Couperin, arr. Kreisler

3.38 JESSIE CORMACK
Prelude in C Sharp Minor } Rachmaninov
Humoresque ... }

3.45 PIERRE FOL
Après un rêve (After a Dream) ... Fauré
Le Printemps (Spring) ... Milhaud

3.52 JESSIE CORMACK
En Automne (In Autumn) ... Moszkowski
Scherzo ... Brahms
The Dragonfly .... Liadov

4.0 Dance Music
ALFREDO and his BAND from the New Princes Restaurant

5.15 THE CHILDREN'S HOUR
Peeps into the Diary of Samuel Pepys, in honour of his birth on this day, in 1633

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN. Announcements and Sports Bulletin

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

HANDEL'S VIOLIN SONATAS
Played by EDA KERSEY

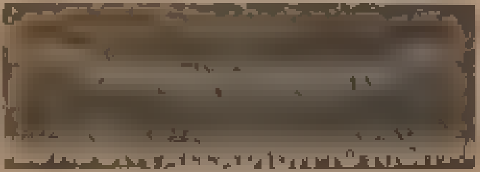
Sonata in F
Adagio; Allegro; Largo; Allegro

7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'

7.15 An Eye-Witness Account by Mr. L. J. CORBETT of the Wales v. France Rugby International (*S.B. from Cardiff*)

THE long-awaited revival of Welsh Rugby football appears this year to be in sight, and this afternoon's match at Cardiff may do much to strengthen Wales's bid for the international championships. French visiting sides never fail to play hard, keen football, but they are seldom truly representative when travelling overseas, and the Welsh side that beat Scotland should have an excellent chance of accounting for the youngest country in the international tournament. This afternoon's play will be described by Mr. Corbett, the famous Bristol three-quarter, and former captain of the England XV

7.30 A Popular Symphony Concert
ANTONIO BROSA (Violin)



A Variety Item from the London Palladium will be a feature of the Vaudeville Programme at 9.35.

THE WIRELESS SYMPHONY ORCHESTRA
Leader S. KNEALE KELLEY
Conducted by STANFORD ROBINSON
Overture, 'Euryanthe' .... Weber

7.40 ANTONIO BROSA and Orchestra
Concerto in G Minor ... Max Bruch
Allegro moderato; Adagio; Allegro energico

8.10 ORCHESTRA
Symphony, No. 4 in A (the 'Italian') Mendelssohn

Allegro vivace; Andante con moto; Con moto moderato; Saltarello, Presto.

IT was Mendelssohn himself who gave this Symphony its name. It was largely written during travels in Italy in 1831, and embodies much of the brightness and sunshine which he enjoyed so thoroughly there.

The principal tune of the first movement is played at the outset by the violins, a tune which bubbles over with exhilaration and freshness. Mendelssohn himself said that this was going to be the gayest orchestral music he had ever written, and it is easy to agree with him. The second main tune, no less joyous than the first, is played to begin with by clarinets and bassoons, and as the first part of the movement ends, there is a gracious little melody which appears again in the coda. At the beginning of the working-out section a new theme is begun by second violins, on which a short Fugato is built up, leading to the return of the first theme. The second theme is then heard as a violin solo.

For some unknown reason the second movement has been given the name 'The Pilgrims' March.' The principal tune is begun by violas and woodwind, and carried on by violins along with flutes. There is another tune in the second part of the movement which clarinets play first. The movement is quiet and serious in mood as compared with the others.

The third movement is not really a Scherzo, something like a Minuet, it has a gracious tune which strings play first. In the alternative section (the Trio) there is an important phrase for horns and bassoons, to which first violins reply.

The last movement is a very light-hearted and [illegible] saltarello in which there [illegible]

8.35 ANTONIO BROSA
Chanson—Meditation .... R. Cottenet
Valse Romantique ... [illegible]
[illegible] ... Paganini, arr. Vaso Prihoda

8.47 ORCHESTRA
Danse Polovtsienne .... Borodin

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. C. R. ASHBEE: 'The Ugliness Exhibition—Can we save the Countryside?'

NEXT Monday Mr. Ramsay MacDonald will open, at the R.I.B.A. Galleries in London, the 'Ugliness exhibition' organized by the [illegible] in the preservation of rural England, which has already appeared and will later appear in many provincial towns. The exhibition is designed to show in the most graphic fashion how careless and flagrant advertising and unconsidered building can mar the most beautiful countryside and deface the most historic monuments. The work of the Countryside and Footpaths Conference has already resulted in the removal of many excrescences up and down the country, and it is particularly gratifying that many large advertisers and owners of sites have agreed to abandon the use of unsightly signs, at considerable loss to themselves.

9.30 Local Announcements. (*Daventry only*) Shipping Forecast

9.35 Vaudeville

CLAPHAM and DWYER
(In Another Spot of Bother)
[illegible]
(Whistling Solos)
MAMIE SOUTTER
(The Queen of Comedy)
TOMMY HANDLEY
(Comedian)
A VARIETY ITEM
from
THE LONDON PALLADIUM
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

10.35-12.0 DANCE MUSIC: FRED ELIZALDE and his SAVOY HOTEL MUSIC, From the Savoy Hotel

(*Saturday's Programmes continued on page 421.*)

A PASSING GLIMPSE.
A striking picture of Fred Elizalde and his Savoy Hotel Band, who, as was recently announced, will say farewell to listeners on Thursday next, February 28. In the meantime, you will hear him tonight at 10.35

BETTER THAN YOU EVER DREAMT OF–

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DEAFNESS

(HEAD NOISES.)

Remarkable New Practically Invisible Invention

THE most trying part of [illegible]
The greatest ally of deafness is strain—that constant dread of not hearing—which aggravates the sensitive auditory nerve and increases the almost unbearable head noises.
The unhygienic trumpets and cumbersome instruments have now been superseded by

THE GREATEST AURAL DISCOVERY

made by Mr. R. H. Dent [illegible] ...sers report wonderful results from all angles and ranges in church, th[illegible] in conversation, for music, telephone, wireless, sports, etc. [illegible]

THE NEW 1929 GUARANTEED "ACOUDENTE"

gives the widest range in the smallest compass, and is fast revolutionising the deaf world because it [illegible] the boon the deaf and scientists working in their interests [illegible] ENTIRELY DIFFERENT from all else and uncopyable [illegible] is nothing like it [illegible]

No aggravating ear magnets	No vibration
No large disc	No heavy battery
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NOTHING TO HOLD BY LISTENER OR SPEAKER.

Ignore the failure of others if they cannot help you and say your case is incurable or unaidable—If you can hear at all HEAR ALL the "ACOUDENTE" way.

Reasonable standard prices put "Acoudente" and Hearing within the reach of all.
"Acoudente" has been proven never to let you down.

"ACOUDENTE" is YOUR choice—you test and ONLY when you HEAR and are satisfied is "ACOUDENTE" fitted, suited to your needs and supplied—carrying a lifelong guarantee.

Chosen for commendation by EVERY important medical journal and "TRUTH."
Chosen for use by Prof. J. A. FLEMING, F.R.S., M.A., B.Sc.; Col. SIR HENRY KNOLLYS, K.C.V.O., and GEN. BRAMWELL BOOTH.
Chosen for recommendation by leading Aurists and Doctors.

NO OTHER METHOD HAS EVER BEEN SO HIGHLY COMMENDED IN AUTHORITATIVE QUARTERS.

READ WHAT A LEADING BRITISH MEDICAL JOURNAL says:—
"We experimented with Mr. Dent's 'Acoudente' and were surprised and pleased at the results."

READ WHAT A WORLD-FAMOUS SCIENTIST wrote—
"I have been away on the Continent alone, and I do not know what I should have done without your 'Acoudente.' I should have been a 'lost soul'—you are one of the great benefactors of humanity."

Reading about "ACOUDENTE" [illegible]
Judging by the interest, wonderful results and recommendations of those "spreading the glad news" of their satisfaction, "ACOUDENTE" is just what deaf ears need.

COME IN AND ASK TO HEAR.

You [illegible] your deaf ears to [illegible] "ACOUDENTE." Your case is different—you may have some special need.

FREE TEST, CONSULTATION AND ADVICE.

Hours 10–6 daily [illegible]
If unable to call, write for details and "Medical Reports," stating your requirements.

FREE HOME TESTS ARRANGED.

FOR DEAF EARS NEEDS "ACOUDENTE" LEADS.

MR. R. H. DENT'S ARDENTE FOR DEAF EARS

THE WAY DEAF DOCTORS HEAR.

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Note New Offices: 37, Jameson St., HULL; 64, Park St., BRISTOL.

A CHAT WITH JIM.

[illegible] you seem worried. What is it?"

"Fit? Yes," says Jim, "that's golf. Worried? No, not a bit, but I admit I am just a bit [illegible]"

"Anxious?" I said. "What the—I mean you cannot have anything to be anxious about. Splendid health, family all well, business booming. Where does Mr. Anxious come in?"

"That's it," says Jim with a snap. "You've hit it. Business is booming; the College goes ahead with leaps and bounds; young men, in fact all sorts of people, seek my advice about employment and careers, and my help must be good or the College would not continue to prosper. I am absolutely dependent upon the success of the students. I must help them in life, or fail myself." "Well, Jim," I said, "the public must be satisfied or they would go elsewhere. You are not the only pebble on the beach."

"No," says Jim, "I am not at all anxious about the success, but where will it stop, that's the point? I advertise that I will give advice about careers free, and the people have gained such confidence in me that they come to me for all sorts of advice, and I am scared stiff for fear that I may not come up to their expectations. I would not let them down for a kingdom, and I am anxious that they should not expect too much. I know where the demand exceeds the supply, and I know what careers are suitable, but I am not an employment agency, and I cannot manufacture employment if it does not exist. (I wish I could.)" "But Jim," I said, "you told me that there is a big demand for trained, efficient men in many branches of activity."

"Quite right," says Jim, "but some people expect to get first-class jobs with second or third-class credentials (if any), and some want to go into jobs for which they are not suitable, or which are not open to them—butchers' lads wanting to be engineers without apprenticeship; unfit men [illegible] to students who send their money for unsuitable courses, and instead of thanking me they think I will not give them a chance."

"They ought to ask your advice first of all, Jim," I said, "unless they really know what they want. Perhaps," I said, "they do not like to take up your valuable time."

"Jim," I said, "if you had more letters to write you would have less golf." "Golf be [illegible]!" said Jim with a snarl. I knew I had hurt him, so I kept silent.

Presently, "Golf," says he. "Golf. Yes, golf, billiards, motoring—all these pleasant things I enjoy, but can you tell me in all this wide world is there one greater pleasure than giving a helping hand to a fellow-worker? None. That's the pleasure that lasts. To live only for yourself you may as well be a hog. It is not life, it is only existence, but to live to help others as well as yourself is to *live*."

That's Jim. He is the founder and governor of The Bennett College, Sheffield, and an enthusiast in his work. Isn't it nice to be in love with your work like Jim?

Mrs. Stafford Northcote on 'AUCTION BRIDGE'

(Continued from page 379.)

at No Trumps really means that you can judge how trickless a suit of six, or even seven, headed only by a King or Queen is. A suit of four with the Ace and King and no trick in any other suit is of infinitely greater value than is a long suit without the Ace and King at the head of it.

Here is a hand on which I would be happy if some Whist-playing readers who are not Bridge players would tell me what they would declare as dealer. It is a typical hand, and one which brings many regular Bridge players to grief:

♠, A, Kn, x, x, x, x; ♥, x; ♦, Kn, x, x; ♣, 10, x, x.

In my next article, in *The Radio Times* for March 1, I will deal further with principles of declaring.

DORIS STAFFORD NORTHCOTE.

If you stay at home on

FRIDAY, MARCH 1

You Will hear

'THE DAMNATION OF FAUST'

By Hector Berlioz

relayed from the Queen's Hall.

WHERE EAST AND WEST JOIN HANDS

(Continued from page 375.)

provinces the majority of the population is peasant, nevertheless, it is from this province, where Serb and Croat are intermingled, that the *élite* of Yugoslavia's intelligensia takes its origin. Some of the best poets, artists, sculptors and philosophers of Yugoslavia have come from Dalmatia. Dalmatia also provides the fishermen and sailors of Yugoslavia.

Scenically, Dalmatia is the most beautiful part of Yugoslavia. Bordering the Adriatic Sea it is a [illegible]. Between the blue waters of the Adriatic [illegible] and the mountainous ranges [illegible] richly cultivated lands. Olive groves rise in terraces up the sides of its hilly slopes. Palm trees line its indulating shores. The 'classic' atmosphere of Dalmatia is particularly manifest in the wonderful coastal towns. Spalato (Split) contains the wonderful remains of the palace of the Roman Emperor Diocletian, with its three beautiful gates, the Golden Gate, the Silver Gate, and the Iron Gate, and also an aqueduct constructed by the Romans. Dalmatia is also a link with mediæval Italy. At Sebenico there are the great walls of the Fort of St. Nicolo. Here there is the beautiful loggia in the sixteenth century Venetian style, the lovely Cathedral, and the many artistic buildings by the great Gothic artist, Giorgio Orsini. Then there is Ragusa (Dobrovnik), known as 'The Pearl of the Adriatic,' with walls and fortifications dating from the eleventh and sixteenth centuries. On these magic shores one may bathe in the warm waters of the Adriatic by moonlight; or lie upon the golden beach and listen to sweet-sad Slav songs under the blue and gold of an Adriatic night.

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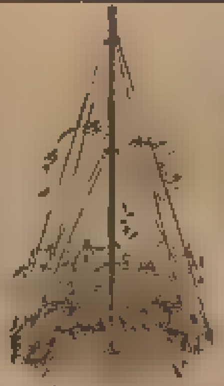

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40ft.	50/-

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SATURDAY, FEBRUARY 23

5GB DAVENTRY EXPERIMENTAL

(492.3 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0 Vaudeville from Birmingham

3.40 A Band Programme
(From Birmingham)

Overture, 'Egmont' .... Beethoven

3.45 WATKYN WATKINS (Baritone)
Our Lady's Bedstraw ...... Stuart Baxter
The Caravan .... Martin Shaw
Stars all dotted over the Sky .. Evelyn Sharpe
Ships of Yule .... Martin Shaw

BAND
(Soloist, W. STEPHENS)
Entr'acte, 'Malinda's Fairy Bower' Ord Hume

4.3 HELEN ALSTON (Songs at the Piano)
Two Cautionary Tales and a Moral .. Lehmann

BAND
Selection, 'Moments with Meyerbeer' arr. Rimmer

6.15 ... FIRST GENERAL NEWS BULLETIN; ... and Sports Bulletin

6.40 ...

6.45 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Robespierre' .... Litolff

MARGARET COLLIER (Soprano)
The Lass with the Delicate Air........ Arne

7.5 ORCHESTRA
Valse, 'Stories of the Vienna Forest' Strauss
The Little Clock on the Mantel ...... Wheeler

EDITH PENVILLE (Flute)
Italian Rhapsody .... Rougnon
Air de Ballet .... Saint-Saëns

THREE STUDIES IN TERROR

'IN A GONDOLA'
By Robert Browning

Presented by Ida Gilbert and Gabriel Toyne.

'DANGER'
By Richard Hughes

Jack .... Scott Visden
Mary .... Vera Ashe
Mr. Byd .... George Worrall
The scene is a gallery in a Welsh coal mine.

Richard Hughes.

L. Pirandello

'THE MAN WITH A FLOWER IN HIS MOUTH'
By Luigi Pirandello.

The Man with a Flower in his Mouth........ Gabriel Toyne.
A Belated Traveller........ Howell Davies.

The scene is the pavement outside a cafe shortly after midnight.

The first broadcast presentation of a fine play by Italy's leading dramatist: 'The Man with a Flower in his Mouth' ... longer play 'The Mock Emperor' is at present to be seen ...

4.25 WATKYN WATKINS
The Fair .... } Stanford
Trottin' to the Fair .... } Stanford

BAND
Euphonium Solo, 'The Broken Melody' Van Biene
(Soloist, DONALD STOKES)
Tone Poem, 'Lorenzo' .... Keighley

4.45 HELEN ALSTON
After you, there'll be somebody else after me
I wish I had a talking picture of you ... Robinson
Half Way to Heaven .... Robinson

BAND
Fox-trot from 'Hit the Deck' Youmans, arr. Hume
... 'The Monk's Dream' .. Ord Hume

5.0 A PIANOFORTE RECITAL
(From Birmingham)
... (1890) .... Debussy
... Moonlight; Passepied
Sonatina ...

5.30 THE CHILDREN'S HOUR
(From Birmingham)
'Pioneers, oh! Pioneers—The Vikings,' by Margaret Kennedy
Songs by DALE SMITH (Baritone). HELEN ALSTON will Entertain

7.25 MARGARET COLLIER
Snowflakes........ } Cowen
A Birthday .... } Cowen

ORCHESTRA
Selection, 'Sally' .... Kern

7.45 EDITH PENVILLE
Nocturne .... Field, arr. Revell
Hungarian Fantasy .... Field

ORCHESTRA
Morris Dance, 'Skipton Rig' .... Holliday

8.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
TARRANT BAILEY, JUNR. ...

9.0 Three Studies in Terror
(From Birmingham)
(See above)
Incidental Music by THE MIDLAND PIANOFORTE SEXTET
...
ST. MARTIN'S MALE VOICE QUARTET

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 ...

10.20–11.15 Another Sing Song
(From Birmingham)
THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS
DALE SMITH (Baritone)

(Saturday's Programmes continued on page 423.)

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"A hundred—and no re-action trouble no matter when and where I smoke!"

"A hundred? Great Scott, they must have cost a fortune!"

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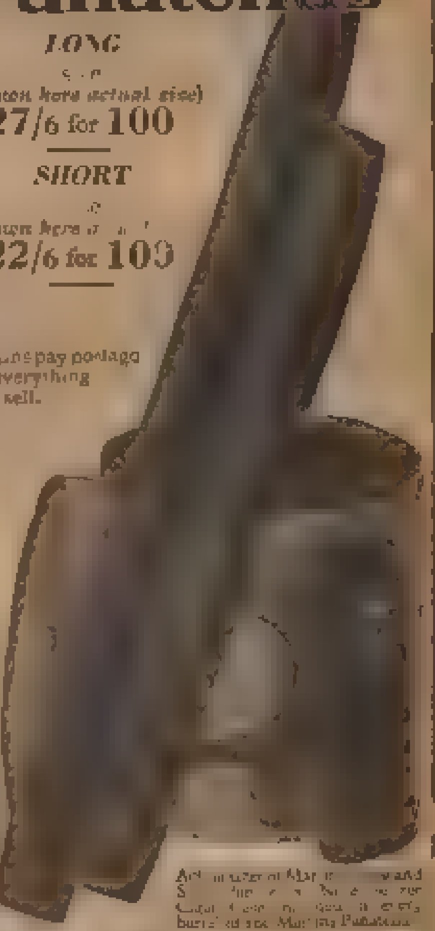

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You need not Suffer Indigestion Many sufferers from long-standing Indigestion look upon their complaint as one that must be endured without much hope of reprieve. But there *is* a logical remedy that goes deeper than mere symptoms, striking at the *cause* and removing it from the system. In the continued use of Bragg's Charcoal lies the secret of banishing Indigestion. Bragg's Charcoal is in no sense a drug or a patent medicine—it is just pure vegetable Charcoal made up into palatable forms. Charcoal taken internally, acts much in the same natural fashion as the Carbon in a water filter—seizing upon all impurities in the digestive tracts, rendering them innocuous and passing them naturally and harmlessly out of the body.

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R.T. 15/2/29. ....

Saturday's Programmes continued (February 23)

5WA CARDIFF. 353.2 M. 850 kC.

12.0-12.45 A Popular Concert
Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)

Waltz, 'Blue Danube' ... *Strauss*
[illegible] ... *[illegible]*
[illegible] ... *Quilter*
Overture, 'Carnival' ... *Dvorak*

3 30 London Programme relayed from Daventry

5.0 MAX CHAPPELL'S BAND
Relayed from Cox's Café

5 15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6 15 *S.B. from London*

6.40 Sports Bulletin

6 45 *S.B. from London*

7.0 Mr. M. L. WILLIAMS ELLIS: 'Treasure Trove in Wales'—III

7 15 An Eye-Witness Account of the Rugby International Match, Wales *v.* France, by Mr. [illegible]

7 30 DOROTHY WARD
and
SHAUN GLENVILLE
At Home and Abroad-casting

7.45 A Popular Concert
Relayed from the Assembly Room, City Hall

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Leader, ALBERT VOORSANGER
Conducted by WARWICK BRAITHWAITE

Overture, 'Fingal's Cave' ...... *Mendelssohn*

TREVOR JONES (Tenor) and Orchestra
Blow, blow, thou winter wind......... *Quilter*

ORCHESTRA
[illegible] ... [illegible]
(Solo Violoncello, RONALD HARDING)
[illegible] ... *[illegible]*

JOHN EDWARDS (Pianoforte) and Orchestra
Concerto, No. 4, in C Minor,...... *Saint-Saëns*

TREVOR JONES and Orchestra
Cielo e Mar (Sky and Ocean) ('La Gioconda') *Ponchielli*

ORCHESTRA
Suite, 'Henry VIII' ... *Saint-Saëns*

9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

Listeners to the running commentary on the match between Plymouth Albion and Devonport Services (broadcast from Plymouth at 3.15 this afternoon) should follow Mr. Butcher's narrative on this plan

[illegible] SWANSEA. [illegible] 1,040 kC.

12.0-12.45 *S.B. from Cardiff*

[illegible] London Programme relayed from Daventry

[illegible] *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

[illegible] *S.B. from London*

[illegible] *S.B. from Cardiff*

[illegible] *S.B. from London*

7.0 *S.B. from Cardiff*

[illegible] *S.B. from London*

9 30 Sports Bulletin. *S.B. from Cardiff*

9 35-12.0 *S.B. from London*

[illegible] BOURNEMOUTH. 288.5 M. 1,040 kC.

12.0-1.0 Gramophone Recital

[illegible] London Programme relayed from Daventry

[illegible] *S.B. from London*

[illegible] Sports Bulletin

[illegible] *S.B. from London*

7 15 *S.B. from Cardiff*

7 30-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 396.3 M. 757 kC.

12.0-1.0 A GRAMOPHONE RECITAL
From Musical Comedy and Revue

Selection, 'Song of the Sea' ... *[illegible]*
Waltz, 'My Hero' (The Chocolate Soldier) ... *Straus*
Piano Medley, 'The Desert Song' ... *Romberg*
Fox-trot, 'Katy's Kisses' (The Girl Friend) ... *Kahn and Conrad*
Selection, 'Show Boat' ... *Kern*
[illegible]
[illegible] 'World of Love' (The [illegible]) ... *[illegible]*
Selection, 'Lady Mary' ... *Kern*
Fox-trot, 'The one I'm looking for' (The Girl Friend) ... *Gershwin*
Fox-trot, 'A Tree in the Park' (Peggy Ann) *Hart*
Selection, 'Lumber Love' ... *Adams*

3.15 Plymouth Albion *v.* Devonport Services

A Running Commentary on the Rugby Football Match
Relayed from Beacon Park
Commentator, Mr. E. G. BUTCHER

4 45 London Programme relayed from Daventry

5.15 [illegible]
[illegible]

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6 40 Sports Bulletin

6 45 *S.B. from London*

7 15 *S.B. from Cardiff*

7 30-12.0 *S.B. from London* (9.30 Local Announcements; Items of Naval Information; Sports Bulletin)

2ZY MANCHESTER 378.0 M. 793 kC.

12.0-1.0 The Northern Wireless Orchestra
Overture, 'Stradella' .... *Flotow*
Chanson de Matin .... *Bantock*

(Manchester Programme continued on p. 425)

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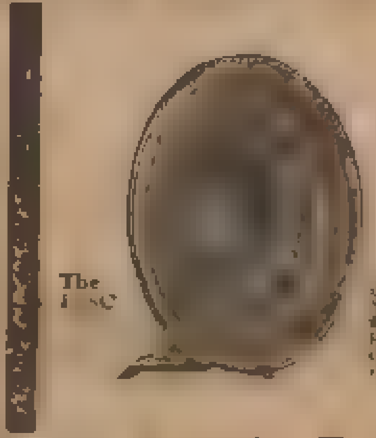

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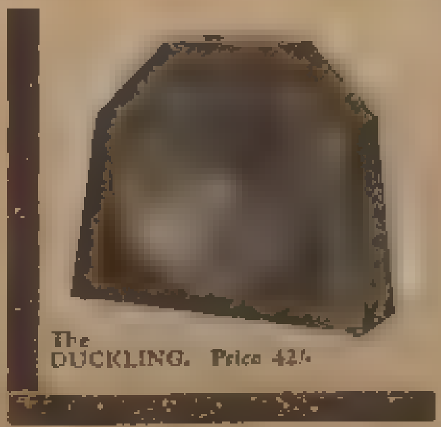

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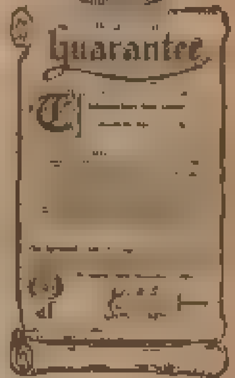

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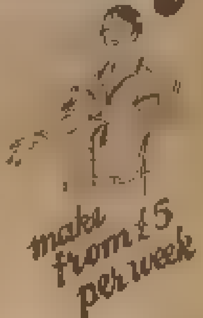

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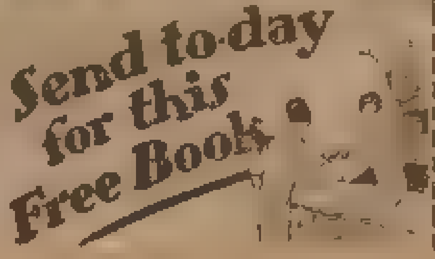

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Saturday's Programmes continued (February 23)

(Manchester Programme continued from page 422.)

HAROLD CHADWICK (Baritone)

The Drum Major

ORCHESTRA

Mystic Beauty

Whisperings of the Flowers

Son of Mine ... Wallace

Youth

ORCHESTRA

Scenes from an Imaginary Ballet ... Coleridge-Taylor

Barney Stone

5.30 DOWN SOUTH

THE NORTHERN WIRELESS ORCHESTRA

THE HARMONY SINGERS

ALBERT ... EDWARD ... ALBERT PRESTON (Bass).

DAVID MILNER (Banjo)

5.15 THE CHILDREN'S HOUR

6.0 London Programme from Daventry

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

S.B. from London

7.0 Mr. H. MARTIN WILSON: 'Spare the Rod'

7.15 Mr. F. STACEY LINTOTT: Sports Talk

7.30 Playwrights of the North—III

'The Younger Generation'

A Comedy in Three Acts by STANLEY HOUGHTON

Cast:

James Henry Kennion

Thomas Kennion (the Uncle) ... FRANK A. NICHOLLS

Mr. Leadbetter, Mr. ... (Of the Longton Park Political Association)

Arthur Kennion ... HAROLD CLOWES

Hannah Kennion ... MARY EASTWOOD

Supported by the ... Orchestra

Scene: The dining-room of Henry Kennion's house at Longton Park, a suburb of the manufacturing town of Scarchester. The action takes place within a space of twenty-four hours.

Act I. Saturday Evening

Act II. Sunday Morning

Act III. Sunday Afternoon

9.0 *S.B. from London*

9.30 Regional Sports Bulletin and Local Announcements

9.35-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE.

12.0-1.0 :—Music relayed from Fenwick's Terrace Tea Rooms. 3.30 :—London Programme relayed from Daventry. 4.15 :—Music relayed from Tilley's Blackett Street Restaurant. 5.15 :—The Children's Hour. 6.0 :—London Programme relayed from Daventry. 6.15 :—S.B. from London. 7.15 :—... 7.30 :—... 9.0 :—S.B. from London. 10.35 :—... 11.15-12.0 :—S.B. from London.

5SC GLASGOW.

11.0-12.0 :—Gramophone Records. 3.30 :—... 4.0 :—... 5.15 :—The Children's Hour. 5.58 :—... 6.0 :—... 6.15 :—... 6.40 :—Scottish Sports Bulletin. 6.45 :—... 7.0 :—... 7.15 :—... 7.30 :—... 9.0 :—... 9.35 :—... 9.35-12.0 :—S.B. from London.

2BD ABERDEEN.

11.0-12.0 :—Gramophone Records. 4.0 :—... 5.15 :—The Children's Hour. 6.0 :—London. 6.15 :—S.B. from Daventry. 6.40 :—... from Glasgow. 6.45 :—S.B. from London. 7.0 :—... 7.15 :—... 7.30 :—...

ON TOUR THIS WEEK.

DOROTHY WARD and SHAUN GLENVILLE

will broadcast from

LONDON on Monday

NEWCASTLE on Tuesday

MANCHESTER on Wednesday

GLASGOW on Thursday

ABERDEEN on Friday

CARDIFF on Saturday

... 8.30 :—... 9.0 :—London. 9.30 :—... 9.35-12.0 :—London.

2BE BELFAST.

2.45 :—... Rugby Football Match, Ireland v. Scotland. Relayed from Dublin. Under the direction of the Dublin Broadcasting Station. Commentator, W. P. Collopy on Irish International. 6.0 :—Organ Recital by Charles Hewlett, relayed from the Classic Cinema. 5.15 :—The Children's Hour during the Radio ... 6.0 :—London Programme relayed from Daventry. 6.15 :—S.B. from London. 6.40 :—... 6.45 :—S.B. from London. 7.30 :—... 9.30 :—... 9.0-12.0 :—London.

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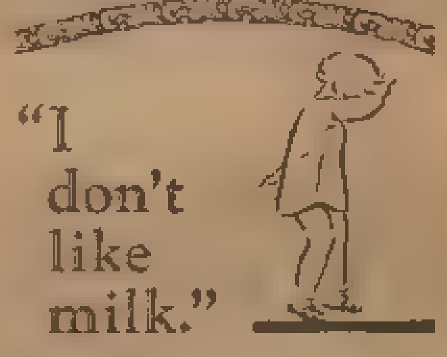

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On February 25 and 27 there will be broadcast the sixth of the series of twelve well-known operas, this time *Lakme*, by Delibes. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Lakme* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining seven of the series for 1s. 2d.

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Easter Term, 1929

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Elementary French Manual, No. II. E. M. Stéphan.

Foundations of Poetry, Course 2. J. C. Stobart and Mary Somerville.

What the Onlooker Saw, Course 2. Rhoda Power.

Nature Study, Course 2. Miss Von Wyss.

The Why and Wherefore of Farming, Course 3. B. A. Keen.

Round the World, Course 2. Clifford Collinson, Ernest Young, and Other Travellers.

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Rear Admiral H. P. DOUGLAS, C.M.G.
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WHAT THE OTHER LISTENER THINKS

MODERN MUSIC IN GENERAL AND STRAVINSKY IN PARTICULAR —THINKING THINGS OVER—THE AEROPLANE PROPELLER—SUNDAY PROGRAMMES AGAIN—JAZZ CHANGES ITS NAME.

The 'Modern' Composer.

I have read carefully Mr. Evans's article [illegible] February 1, in which an attempt is made to explain [illegible] composer is 'driving at,' and I was struck [illegible] of beauty or increased efficiency [illegible] fixed and removable many things incorrectly [illegible] a wireless receiving set [illegible] it will not function [illegible]

[illegible] a brief for modern composers [illegible] to be included under the [illegible] orchestrated [illegible], however skilfully [illegible] called music at all? Harmony [illegible] music merely adds [illegible] that the [illegible] of an old [illegible] upon the old composers [illegible] for as Haydn is [illegible] we gone, but we begin to doubt [illegible]

[illegible] Mr. Evans in *The Radio Times* [illegible]

A Music Lover and Stravinsky

In giving us the opportunity of hearing 'Le Sacre du Printemps' (Stravinsky) and other seldom performed or new works the B.B.C. is performing a very valuable service [illegible]

All [illegible] B.B.C. [illegible] *Birmingham.*

'Carry on with the Good Work'

I feel that [illegible] *Cheshire.*

The Future of Stravinsky

[illegible]

The Only Way

[illegible] —*G. B. Seagrave, Acocks Green, Birmingham.*

Thinking Things Over.

In reply to 'Listener, West Country,' [illegible] time the B.B.C. did switch off if they [illegible] for our two-thirds of a guinea a day greater variety than 'Church [illegible] military bands, brass bands, wind orchestras, jazz bands, ballad concerts, concert parties, pianoforte solos, dancers, lunch-time [illegible] commentary and 'Good night everybody, Good night.'—*[illegible] West Hartlepool.*

Poetry Readings.

I am glad that Poetry Readings have become a regular feature in the programmes. Poetry [illegible] beautiful music when it is read by understanding people like Lilian Harrison, Ella Voysey, Alan Howland and Cecil Lewis—to name only a few of the [illegible] *London, S.W.*

> **LISTENERS' LETTERS.**
>
> The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.
>
> But would correspondents please note that:—
>
> 1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
> 2. Communications should be as brief as possible.
> 3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
> 4. Letters on Programme matters requiring a reply should be addressed to the Programme Department.
> 5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times.*

Village Community Councils.

[illegible] *The Radio Times* [illegible]

Classical Music.

[illegible] *Reginald A. Briggs, Portsmouth.*

The Family Circle.

My father is a regular wireless enthusiast. Once the wireless is put on, we have to remain as silent as mice as long as [illegible] is about. [illegible] the Birmingham Police Band [illegible] *Wolverhampton.*

[illegible] Jazz

[illegible] present time is 'rhythm' pure and simple, not 'jazz' as it once was. I am a working man's wife with a family of grown-up sons and daughters, and although I find many items of interest [illegible] dance music, and eagerly scan the pages of *The Radio Times* for a vaudeville turn.—*[illegible] 117, St. James Street, [illegible]*

'Syncopation' not 'Jazz'

[illegible]

The Maligned Saxophone.

[illegible] dance bands, with their eternal vibrato and exaggerated portamento [illegible] much-boosted [illegible]

[illegible] was very sarcastic with his remarks regarding the saxophone as a solo instrument. I don't think he has ever heard a saxophone solo. I should think that what he has heard is what is termed as a 'dirt' chorus in a dance band, but that is not a saxophone solo.—*M. Woods, Grange Road, Ealing.*

The Aeroplane Propeller.

In a recent issue of *The Radio Times* [illegible] course, when used as it generally is in aviation to designate a 'tractor screw.' This statement is very misleading and [illegible] from the point of view of the position of the propeller in regard to the engine of an aeroplane, whether it is in front or behind [illegible] the propeller [illegible]

Sunday Services.

The present arrangements of Sunday services are on the whole very excellent. [illegible]

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Mr. Ernest T. [illegible]

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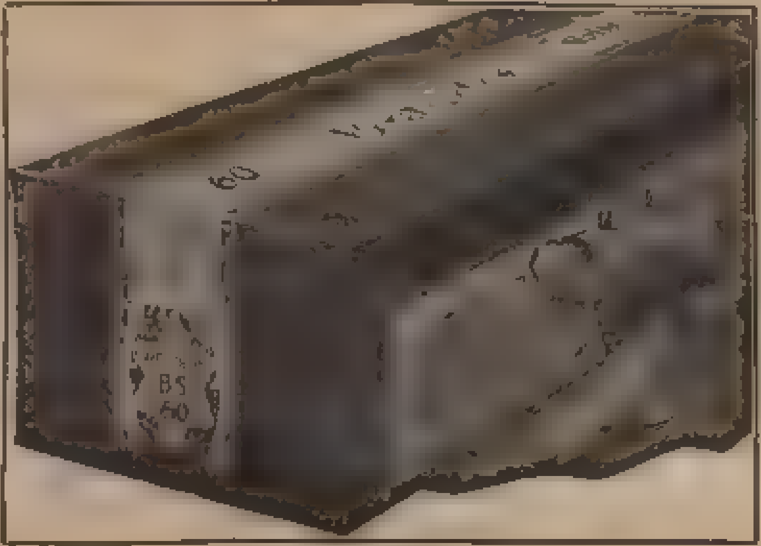

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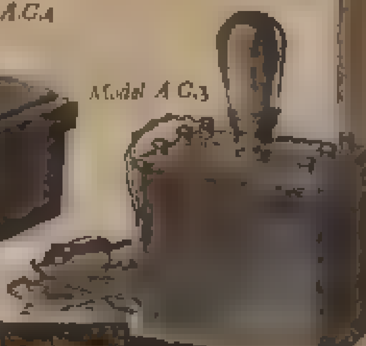

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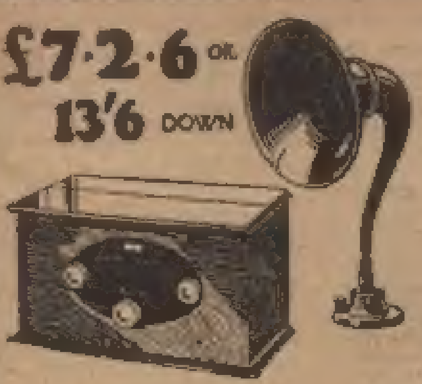

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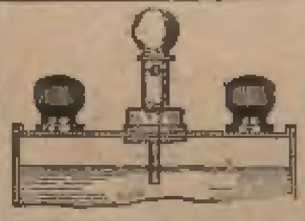

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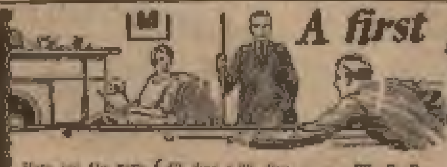

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